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# FEMME FATALES

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**ON OUR COVER:**  
As Catherine, Halle Berry  
can make us swoon any time.  
Photo by Christopher  
Gardner for Warner Bros.

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## FROM THE EDITOR

**A**fter much hype and preparation, the first *Femme Fatales* Weekend of Wonder: Live event took place in April (read all about it in our shamelessly self-promotional yet easy-on-the-eye page "A Wonderful Life," beginning on page 40). Fun was had by all who attended and, more importantly, we had the sterling opportunity to meet many of our readers and favorite stars in person, shake their hands, ask a few questions, shoot a hug — yes, with the stars, not the readers, and now you wish you'd been there, too! If only to meet the impossibly sexy yet seriously sweet Sandra Taylor, who will be showcased in a special *FF* pictorial very soon. She's a real doll and, after meeting her in person, I can see why Howard Stern has been fawning over her for years. Sandra really fills out a tiny pink dress.

One compliment that was repeated to the *FF* staff throughout the two-day event was, "Oh, everyone is being so nice!" Well, I would expect nothing less, as they were our guests, but it also reminds me that not everyone is so respectful of these gorgeous ladies who share themselves with us so freely. And, after this successful inaugural event, we look forward to many of them reporting us as a future date for the next Weekend of Wonder.

On a side note, this issue offers the latest entry in our "Men's Mail" department, which features *K&A* star and legendary martial arts emissary David Carmichael (see "Rising Caine," page 24). Since we launched this section last year, the "Men's Mail" has featured Michael Madsen, Snoop Dogg, Danny Trejo, William Shatner, Thomas Jane and Glen Danzig — all seasoned gents who've lived life on their own terms and have some insight to share about life. However, while we have a corner of potential "taken male" subjects for the coming issues, it would be great to hear your suggestions, so send 'em my way.



David S. Williams  
Editor in Chief



## CONTRIBUTORS



**PAIGE Brewster** script and comedic columnist **PAGE BREWSTER** returns this issue with the latest update on her private life and public observations. While she was away, Brewster has been focusing on her acting career — primarily her role in the new Showtime dramatic series *Flirt*, in which she stars opposite Mark Boone in his strong-willed wife Beth.



**FF** New York bureau chief and "Femme Fatales" editor **DAN SCAPPEROTTI** jetted out to Los Angeles to attend the Weekend of Wonder and reports back this issue. (Granted, this is an inside job, but he resisted.)

**MY TUTOR:** Everything I know about publishing I learned from Jennifer O'Neil at *12 Going on 30*.



**MEET THE EDITORS & STAFF OF FEMME FATALES AT THIS YEAR'S**



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# Priceless Beauty

The latest update on the real reasons we go to the movies, watch television and rent videos. Edited by Dan Sniappirotti



**FRESH OFF THE SHELF:** With Para Hiltan's *Miss 1917*, her 2002 film *Miss 1917* arrives on DVD

**Para Hiltan** has certainly been having her ups and downs lately. There were those embarrassing videos, the fall from a horse, her hit TV show *The Simple Life* and now her 2002 British horror film *Miss 1917*, which was released on DVD this past May via Lions Gate Home Entertainment. In it, a group of nine school friends gather at an old Scottish manor house for a reunion when a showdown cuts them off from the outside world. Before long, they discover an ancient book that conjures up the vengeful spirit of the house's previous owner who was executed by the British. One of the group quickly becomes host to the murderous spirit, but getting rid of the deadly specter isn't easy because as one carrier is killed, the spirit jumps to another host. Hiltan plays Jo, the sex kitten of the crowd. Though this is a horror film, the Rating is for nudity, not gore. (Which we prefer.) Hiltan returns to horror with a supporting role in the thriller *Moose* of May, which stars (Olela Cutbert and is scheduled to open on October 22



★ Wholesome hottie **Anna Hathaway** returns as Mia Thermopolis on August 11 in the

new Disney comedy *Princess Diaries 2: Royal Engagement*, directed by Gary Marshall. Upon discovering that her deceased father was actually King of



Genova, Thermopyle is now a princess who is on the road to becoming queen. But before she can assume the throne, she must marry and is soon confronted with a line of suitors intent on being the next king. Julia Andrews returns as her grandmother, Queen Clarissa. After a string of Disney-type movies, Halliway will return in *Harold*, a decidedly unDisney indie film about white-briar suburban girls plunging into gang violence. The film co-stars *Duty Vase* Bono Phillips and Roosevelt cube Slim Appleby, and was written in 1995 by then 16-year-old Jessica Kaplan, a former assistant to *FF* editor-in-chief Dave Williams. Kaplan died in a plane crash last year.



★ **Director Peter Chung's**

MTV science-fiction series *Neon Flux* is headed for the big screen next year, starring Academy Award-

winner **Cherlize Theron** as the beautiful yet ruthless—and fantastically amber—secret agent. Also bids from *Monica*, a country separated by a wall from *Drugs*, which is ruled by benevolent dictator Trevor Goodchild. Neon and Goodchild carry on a love-hate relationship, with most of Neon's missions aimed at defusing some Goodchild scheme. Interestingly, *Flux* will be directed by Karen Kasarna, whose only other major credit is the 2000 Sundance film *Daylight*. In the 1995 cartoon series, Neon's voice was supplied by Denise Potter.



★ **Monica Bellucci** has

joined Terry Gilliam's upcoming fantasy film *The Brothers Grimm*, playing an evil queen. The Italian temptress

appeared as one of Dracula's brides in *Dracula's Curse*, the legendary Egyptian queen in *Assassins* and *Obelisk* West Choppen and as Penelope in the *Matrix* films. Grimm follows the adventures of two con artists who travel from town to town claiming to protect townspeople from enchanted creatures. Eventually, they run into a real curse and some unexpected adventures. The film opens on November 19.

# Dangerous Curves Ahead



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★ Computer animators must have had a ball when they put together Sir, "the most

advanced android ever created," for the Sci-Fi Channel's irrelevant adult series *Tipping the Scales*. When was the last time you saw a show where the heroes fall God in the first episode? The undulating robot is one of the characters aboard the *Free Enterprise*, a spaceship full of eccentric strangers. The insupportable **Gina Gershon** lends her voice to the sexy robot.



★ The rural 1870s town of Coalington, Penn., is isolated because its townspeople fear the dangerous creatures that inhabit the surrounding woods in *The Village*, the new thriller opening on July 30 from director M. Night Shyamalan. Joaquin Phoenix plays Lucius, a young man who threatens the security of the community by venturing into the forbidden land.

**Bryce Dallas Howard**—daughter of Ron Howard—co-stars with Allen Quinn. Sigourney Weaver, Shyamalan and company recently regrouped to reboot the film's ending. Howard has previously played small roles in her father's films, including *Apollo 13* and *The Grinch*, and will appear in Lina Van Trier's *Mendacity*.



★ The Neoadreic Wiers provide the setting for Mira Nair's adaptation of the William Makepeace Thackeray novel *"Vanity Fair"*, opening on September 1. **Reese Witherspoon** steps into the role of Becky Sharp, an impoverished woman who uses her street smarts and sexuality to break into

London's high society, usually with disastrous results as she tries to manipulate everyone around her. The Indian filmmaker's other credits include *Monsoon Wedding*, *Salaam Bombay!* and the very sexy *Kama Sutra*.



★ Selection Toys has brought renegade Buffy slayer Faith to the action-figure market. Played by **Elice Dushkova**, the streetwise slayer joined forces with the demonic mayor of Sunnydale before rebelling and joining the Scooby Gang. The 12-inch articulated figure, sculpted by Matt Fells, is detailed down to the tattoo on Faith's right arm. It comes with a Slayer Scythe, crossbow and wooden stake as well as the knife she recovered from the mayor. The figure is dressed as she appeared in the third season episode "Bad Girls."



★ In the indie drama *We Don't Live Here Anymore*, opening on August 13, **Nicole Watts** and Laura Dern play Edith Evans and Terry London, best friends married to college professors. Then Edith starts a tempestuous affair with Terry's husband, and Edith's husband makes advances toward Terry. With that most brewing, *Ring King* star Watts probably just wants to escape to Skull Island. Watts returns November 10 in the horror sequel *The Ring 2*.

★ Italian sex symbol supreme Sophia Loren, Bond girl Britt Dalton and Peter Sellers' widow, Lynn Frederick, co-star in the HBO film *The Life and Death of Peter Sellers*—well, sort of. Actually, Oscar-winner Charles Thorne plays Dalton, Italian actress Senta Aquino is Loren, and Frederick is played by

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Ennio Fox in the basic about the actor who will forever be remembered as the bumbling Inspector Clouseau — here played by Geoffrey Rush. Sellers prearranged at Cannes, where the well-titled was escorted to the screening by Thorne. Now, there's a couple.

★ Speaking of Sellers, the adventures of Inspector Clouseau have been compiled in a packed boxed set from MGM Home Entertainment. Aiding and abetting Sellers in the five-film series — launched in 1963

with *The Pink Panther* — were many of Europe's hottest sex symbols of that time, including Capucine, Claudia Cardinale, Lesley Ann-Down and **Elice Sommer**. Its murder at the estate of Benjamin Baker in *A Shot in the Dark* (1964), the second film in the series. The chambermaid, Milla Gombell, played by German actress Elice Sommer, is accused of the crime, and Inspector Clouseau is assigned to the case. Because all the evidence is against her, Clouseau believes in her innocence. He even

BELLE DU JOUR

# Tammy Gillis

**Y**ou may have seen Tammy Gillis as a troublemaking star on *The O'Jays Show* or playing part of the Cancon clan in the TV movie *Inside the Cancons*, but Gillis does most of her work behind the screen producing short films. Gillis is used to thinking small: She was raised in a very tiny town in Canada. "I went to the same school from kindergarten to grade 12," she says. "The town I grew up in is only about 800 people. I graduated with 17 people. At the politics of high school and everything still at occurred, it was just on a smaller scale. I didn't date very many people, I think I dated two people my entire high-school life. It's slim pickings."

Gillis got into acting in high school, where her first role was playing a grand-father because there were no male actors in her class. Once she attended the University of Winnipeg, she branched out into modeling. "I didn't like modeling that much, but I loved acting. Modeling, they're so brutal—they can be so mean to you. If you're on a casting call, there's 100 girls and everybody walks down a catwalk for the client and the client has no problem stating all of your flaws in front of everybody. So it's like, 'hips too big, eyes weird, funny face, what's with her hair?' Stuff like that. It was excruciating."

Gillis may have sworn off modeling, but her success at acting has her thinking about a permanent move to the States. "Los Angeles was obviously always the goal because it's where things happen," she says.

Gillis can be seen in the award-winning short *Cemetery Love Story* and the upcoming *Lucky Stars*.

—Jeff Doud

Photo by Ed Anapol

tually follows her to a nudist camp "We filmed *A Shot in the Dark* at Pinewood Studios," Sommer says. "It was great to work with Blake Edwards, and we remained friends ever since. Peter Sellers was a very, very good friend—not in a sexual combinator, although he did ask me to marry him. Peter was a very tragic human being. He was very introverted, almost to the point of self-hating. The moment he was on the set and the cameras turned on, he was a genius with a tremendous amount of bravery in him. We did rehearse the comedy elements, but it just clicked. It was just right. Many, many things were impossible, like me taking him on his hairy shoulder. We got along very well. We respected each other and liked each other very much." The box set is filled with bonus material, including all the Pink Panther cartoons, a commentary track, stills and more.



Actress, Hiltbrandt model, Heavy Metal cover girl and stunt babe **Jasi Cotton**

Lanter appears in the films *The Woods Are Alive*, *Tormented Souls* and *7th City* and *Seven Years*. Lanter recently did some major stunt work on *Wicked Little Pictures*: *Season in Hell*.

"I was brought in specifically for a stunt-related job," she says. "It's about a serial killer who captures women and tortures them. I was brought in to play one of the prisoners and to coordinate the stunt in a fight scene between the prisoners who are trying to escape. I played a really nasty character. You just can't wait for her to get her comeuppance. I make a racist comment and proceed to get the crap beat out of me. I'm

thrown on the concrete floor, and I get my head slammed and I'm killed. It was a fun character to play and to coordinate my fight scene. I auditioned for a different role, but during the audition the director saw that I was a stuntwoman, too, and asked me what I could do. I did a couple of ching shoulder roles, peaballs and mermaid arts, and he actually wrote in a couple of scenes specifically for me." Lanter



**NO SCHOOL GIRL:** Jasi Cotton Lanter in a photo by Guy Powers.

is currently producing her own DVD, *Start Babe*, which will feature women displaying their various athletic abilities, including break dancing, freedancing, stunts, extreme athletics and more. "They'll all be sexy, gorgeous and badass," she says.



Pert and perky blonde **Tara Reid** stars in *Alone in the Dark*, a new thriller from

House of the Dead director Uwe Boll. Here, the American Pie and *Joe and the Pussycats* star plays Anne Cedrac, a brilliant anthropologist recruited by her boyfriend, paranormal detective Edward Cansby (Christian Slater), to research a secret cult. While investigating the death of a friend, Cansby discovers a plot to resurrect demons that wish to take over the world. The film is due out in early 2006.

The indie fantasy if Only stars **Jennifer Love Hewitt** as Emily, a



young American killed in an accident after a fight with her boyfriend. Shot in England, the film also stars Paul Nicholls as Peter Wyndham, a prominent British businessman who gets the opportunity to relive the day of Emily's accident, allowing him the chance to change events and prevent her death.

Juliette Marquis plays Moon, an adult film star living two separate lives in the upcoming *The Girl's Life*. In one, she cares

for her 11 father, played by James Woods, and in the other, Moon is one of the most sought-after porn stars in the industry. Self-confident and sexually uninhibited, Moon is always in control, but when she gets emotionally involved with a man, the actress begins to reexamine her path in life.



**Sarah Michelle Gellar** and husband Freddie Prinze Jr. have teamed with

Sagorony Weaver to add their voice to the BBC's animated film *Happy New Year After*. They play a romantic pair who join forces with other fairy tale characters to restore the balance between good and evil, which has been corrupted by Fiddie, the Empress of Evil (Mowen). Gellar returns to honor in the American version of the 2003 Japanese horror flick *Juon* (*The Grudge*), opening on October 29. In the original, a curse is created when a person dies filled with so much anger that it infects the places the deceased lived and visited. When members of his family begin dying, social worker Nekoru Rika visits the last relative, a bedridden old woman who dies horribly before her eyes.

Beautiful Asian chicks are winking guys left and right in *Naked Weapon*, a new martial arts action weapon from Hart Sharp Video. Modern M leads the rabble group of female assassins who kidnap young girls and force them into a brutal pay-per-view training course that few survive. Her latest graduates are Kiki, Charlene and Jing, who are paid well for their assignments but indebted to the evil mastermind. Aya Yu plays Matt, an assassin torn between her love for Charlene and their deadly missions. Former Chinese wushu champion

# RANKED!

We take a closer look at our favorite **reality TV show players.**

By Ira Altman

For better or worse, reality television has become a staple of our regular viewing habits. In

this edition of Reality Check, we take a closer look at the good and the bad of the genre.

## PROS

1. Heidi and Jenna, naked
2. Donald Trump (You're fired!)
3. American Idol
4. Fantasia Barrino
5. Paris Hilton

6. Women in bathing suits on *Fear Factor*
7. Niko Zering sweating in the jungle
8. That sexy ditz Jessica Simpson
9. Carmen Electra's MTV wedding
10. Trishelle on *The Real World*



The best reason to watch reality TV: **The Hot Tub**

## CONS

1. Richard Hatch, naked
2. Big Brother host Julie Chen
3. Superstar USA
4. The utterly tuneless William Hung
5. Nicole Richie

6. Women eating bugs (or worse) on *Fear Factor*
7. Robin Leach sweating in the jungle
8. Kelly Osbourne
9. Trista Rehn's ABC wedding
10. Trishelle on *The Surreal Life*



The best reason **not** to watch reality TV: **Go out and get a girlfriend**

## PRURIENT INTERESTS

Compiled by Sean Jordan and Jeff Bond

### Code Name: Dancer Universal Home Video



With her important Hollywood connections, you'd think Kati Capshaw could do better than the occasional TV movie. This one—made three years after Capshaw enjoyed the hell out of everyone in *Badass Jones* and the *Temple of Doom*—features her as a beautiful ex-CIA agent who heads to Cuba to rescue her old partner. Capshaw has a way of coding an automatic pistol that just goes: [universalhomevideo.com](http://universalhomevideo.com)

### Curse of the Erotic Tiki Image Entertainment



At *Femme Fatales* we've had some pretty bad experiences with your average, everyday tiki, let alone those troublesome erotic tiki. This one goes by the moniker "The Erotic Tiki of Melyntos," and if you can pronounce that, you'll be stunned by the developments that occur when this totem turns up at the film's a Go-Go bawdy shop and causes whoever wears it to lose all her inhibitions. Here's a hint: When we say "developments," we're referring to the kind that appear in episodes of *Nip/Tuck*. There's an evil villainess and robotic technician involved, but don't let that get in the way of your appreciation of busty retro-girls in bikinis. [image-entertainment.com](http://image-entertainment.com)

### Girl With a Pearl Earring Lions Gate/Fox Home Video



There's nothing better than being able to learn important things about great works of art and ogle a fresh young hunk at the same time, and that's why we heartily endorse *Girl With a Pearl Earring*. As all *FF* readers know, Johannes Vermeer was one of the most famous members of the Dutch Masters, 17th-century artists who redefined the use of light and texture in their paintings. What art history may have missed is that Vermeer had an eye for the ladies that was rivaled by any *FF* subscriber, and he found inspiration for one of his most famous paintings in a beautiful servant girl named Griet, played here by the pneumatic Scarlett Johansson. We find Johansson pretty damn inspiring ourselves. [foxhomevideo.com](http://foxhomevideo.com)

### Señorita Justice Lions Gate/Fox Home Video



Edith González plays a woman who isn't afraid to stuff a goldplated automatic down the front of her pants and fight street crime in a killer top in *Señorita Justice*, a movie that looks like it could form the basis of a long-running series on *Univision*. Thankfully, in the world of *Señorita Justice*, police-women have the decency to wear firmy pink blouses and skirts instead of those dumpy pants we always see the meter made in. [lionsgatefilms.com](http://lionsgatefilms.com)

### Elizabeth Bathory Figure McFarlane Toys



What a typical example of male sexism that Vlad "Count Dracula" the Impaler gets all the press while Lady Elizabeth Bathory bawdy rates a mention in the paragon of legendary historical Boogymasters. What does she have to do to get a shot other than breakfast cereal, anyway—bathe in the blood of hundreds of murdered girls? As it turns out, this mass murder of the 17th century is rumored to have done just that, and the act is lovingly depicted in this gorgeous toy figure from McFarlane's *Faces of Madness* line. [mcfarlane.com](http://mcfarlane.com)

### Guardian Angel Umc/Trinity



We always think of Cystine Rothrock as the curvy blonde girl next door...you know, the one who could effortlessly break every single bone in your body? Rothrock has made approximately 14,000 kung fu movies, of which *Guardian Angel* is one. In it she plays a martial arts-mad cop who does things by her own rules, takes a lot of heat from her superiors, and gets her assers the old-fashioned way—by breaking every single bone in a perp's body. Finally, we wouldn't have it any other way. [videashunt.com](http://videashunt.com)

## Killer Barbys Media Blasters



From the camera of prolific cult film director Jess Franco comes *Killer Barbys*, a scold tale of a female rock group whose van breaks down, forcing them to take shelter at the spooky castle of Countess Van Fiedermuir, whose funny name is equaled only by her thirst for human blood. Sounds like the sort of thing female rock groups have to deal with all the time. Franco is also the director of *Manoyeros Lesbos* and *Sadomasochism*. Consider yourself warned. [mediablasters.com](http://mediablasters.com)

## Mutant X Season 2 - Discs 1-2 A.D. Vision

*Mutant X* was the result of Marvel Studios trying to do something creative with The X-Men and Fox wing them over it — we hate it when that happens. There were always six reasons to watch the show: each one of Victoria Pratt's incredibly expressive abdominal muscles. Maybe the fact that we just stared at her five abs each week, accounts for the fact that we can't remember much else about this show. Now that the show is dead, DVD is the only way for you to stay in contact with Pratt's tumbling. [advision.com](http://advision.com)



Jewel Lee played the cloudy Jing, who lets nothing stand in her way. Lovely Canadian model-actress Maggie Quigley there baked simply as Qi plays Chelone.



The British horror film *Bessard* (aka *Sanctuary's Child*) recently wrapped production in Romania. The scary **Heather Graham** — who played the wholesome July Robinson in *Lost in Space* and a tragically hot prostitute in *Frosty Heat* — now portrays a woman who visits a fertility clinic only to be impregnated by the devil's sperm. She's then stalked by a priest hellbent on stopping her from having the devil's spawn. The film includes a cameo by former *Playmate* Stella Stevens. Veteran director David Howard died soon after filming began and was replaced by Simon Fellows.



The 2003 *Halloween* Entertainment magazines *La Femme Munkittrick* — new to DVD from Lions Gate — offers a treat on the traditional *Three Musketeers* tale.

When the princess on route to marry the king is kidnapped, the sons of the original *Musketeers* are called on to save the crown for King Louis XIV. Entering the swashbuckling action is Valerina Côté, the daughter of the most famous of the *Musketeers*: Michael York, who played Côté's father in Richard Lester's 1973 film, reprises his role and has evidently taught his daughter all his sword skills. British actress **Sadie Amy** stars as the swordswielding Valerina. Mikiya Kase plays Lady Bolton, who is out to blackmail the king and frame Valerina for murder. Although different, the approach is hardly new: *Musketier* (Hers played a similar role in the 1962 film *At Swords Point*).



The starring **Erik Christensen** (*Swampen*, *Ranger Scroog*) plays the promiscuous Jessica Hardy in a new thriller based on Stephen King's novella "Riding the Bullet," which he wrote after his near-fatal 1999 car accident. In the scheduled October release, Jessica is doing a somewhat prepared Al Pacino. On his birthday, she

## Saved by the Bell Lions Gate Home Entertainment



*Saved by the Bell* on DVD. Finally, we can reunite with our pals Zach, A.C., Scorch, Max and Carol. Lawrence's incomparable Max Wentworth — all in crystal clear digital detail. As, who are we kidding... this show is terrible. There's only one reason for it: readers to tune in — to view these formerly legal hotties Bridgette Wilson, Tiller-Verber Thesson and, of course, the chick from *She's the Girl*, none other than Elizabeth Berkley. Can you believe adorable, innocent Jesse Spano turned out to be such a hot/blooded tramp? That's what happens when you work with Paul Verhoeven. [ReunitedBells.com](http://ReunitedBells.com)

## WWE Divas Sony Music Video

Ah, those amazing WWE Divas — when they're not working in the tropical sun, doing calendar and magazine shoots, enjoying some south of the border hospitality and entering lots of international incidents, they actually manage to get some wrestling done — mostly in outrageously sleazy outfits. The DVD manages to give us the whole picture with a whole lot of stunning women, but our favorite segments highlight the shimmering sexual tension between gorgeous, pneumatic blonde Trish Stratus and gorgeous, pneumatic blonde Trish Stratus.



women like them, who care if the wrestling is fake? As for the WWE Divas, they're 100 percent REAL, baby! Enjoy them while they're fresh. [wwe.com](http://wwe.com)

**JUST DO IT:** He hated *Tomb Raider*, but from the story Brit series *Coupling*.



suggests they begin seeing other people — leaving Alan feeling suicidal. When he recovers from that his mother had a heart attack, Alan decides to hitchhike home to visit her. Along the way he's picked up by an assortment of weird characters.

★



**Sony Gaea Bellman**, who plays the delightfully wacky Jane on the hit British sitcom

*Couplings*, return with Jack Davenport, Sarah Alexander, Kate Isitt, Ben Miller and Richard Coyle for a fourth season of the clever and original show, which will air on BBC America beginning on June 6. Meanwhile, the DVD set of the third series has just hit stores. Breaking up is hard to do, as Susan and Steve realize in the season opener "Split." In "Remember That" Patrick and Sally relate separate stories of how they met. The going ends up with an even bigger climax in the last show of the new season when one of the girls discovers she's pregnant. But which one!

Distinguishing the DVD set from the other two are the inclusion of outtakes and commentary tracks on five of the seven episodes.

★

**Rhonda**, blue-eyed beauty **Mena Suaven** — who played Heather in



the American Pic films — stars in *Trauma*, a Myriad Pictures thriller from director Marc Evans (and not to be confused with the 1993 Asia Argento thriller). Ben (Colin Firth) awakens from a coma after a terrible accident in which his wife was supposedly killed. Stricken by the loss, Ben moves into a new home where he meets his beautiful neighbor, Charlotte (Suaven). When Ben begins having visions of his dead wife, Charlotte convinces him to contact her through a medium. Then things get strange. While the film had a good reception at the Sundance Film Festival last January, it has not scheduled a U.S. release date yet. It opens in the United Kingdom on August 27.

★



Those lycanthropic visitors Ginger and Brigitte Fitzgerald return in *Luna Gato* Home Entertainment's *Ginger Snaps 2*. Unlabeled, the sequel to the popular 2000 werewolf original. **Emily Perkins** (above left) played Brigitte, and **Katharine Isabelle** is Ginger.

Unfortunately for Gager, her loving sister killed her when her bloodlust got out of hand. Ginger now teams her sibling, whose she had mislabeled with the werewolf bug. To slow down the hairy metamorphosis into a werewolf, Brigitte has been injecting moribund and engaging in a little bloodletting of her own. To make matters worse, she is being perished by another beast intent on mating with her.

★

The writings of the Marquis de Sade have been a compelling source for exploitation filmmakers since the 1960s, especially Jess Franco, who mined the field of the 18th-century Frenchman at least four times. Now, producer-director Donald Fierman has gone to the well, but with a difference. Fierman stated de Sade's play *Philosophy of the Bedroom*, then decided to film it using the author's own words. (Consequently, this is the first time the animal noblemen will get a screenwriting credit.)

Years ago, Fierman cast out actress Lynn Lowry in *Compelling Evidence* and has now cast her as Madame Mabel in his new film *Lowry* also appeared in *Sugar Cookies*, *Cat People* and David Cronenberg's *Shivers*. Nowadays, she is a singer with her own band, billed as Lynn Lowry and Her Evening of Swing. "I do all music from the 1920s, 1930s and 1940s," she says. "I usually work with a trio, but now I'm also working with a 10-piece band, and we do weddings and country clubs and things like that."

Fierman remembered that Lowry did an annual holiday show in Atlanta and asked if she would be interested in the part for the film, which he had produced on stage in Nashville. "The actress playing the mother on stage was also playing the sister and, of course, you credit him one actress doing two parts," Lowry says. "He

asked me: if I would want to do the part of the mother, Madame Mabel. You only meet her at the very end of the show. She is in the last scene. They talk about her and refer to her during the play. She is obviously very strict and very stern within the rules of that time — with mothers making sure their daughters are chaperoned, being very careful to protect their children's virtue. I think she goes over the top a bit and to the audience is being a real archetypal bitch. When she enters in the last scene, the audience already dislikes her.

"We filmed it at this place called the Chateau," she continues, "a beautiful inn in Atlanta, and it also has a winery next to it. All the rooms are decorated in different styles, and he got the room decorated in the 17th-century style, so it looks very French. I'd like to go there some day and stay. I had to concentrate on my lines because they were very difficult, written in that period, almost like Shakespearean. I was so overwhelmed trying to get my line done in one day that I don't remember the name of one other cast member."

★



You can't go wrong with naked clucks and clowns, so Image Entertainment is releasing RetroMedia's *Screen Queens Hit Tab Party* on DVD. Several years ago, producer-directors Jim Wynorski and Fred Olen Ray produced a film that brought together five of the reigning screen queens at the time: Brooke Stevens, Monique Gabrielle, **Michelle Bauer**, Kelli Maroney and Roxanne Klenk. The quartet is summoned to a house in the Hollywood Hills for a seminar on making horror films. Before long they're slipping out of their slinky outfits and into slumber lingerie.



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While waiting for their host to arrive, each actress relates the finer points of being in a honor film: Stevens demonstrates how to take a shower; Bauer points out the safety features of wielding a chainsaw; Maroney demonstrates high-caliber firearms; and Gabrelle shows how to handle the love scenes.



Now out, Dan Rather and Peter Jennings — here come some really hot newscasters on *The Weekend Flash*. Playboy TV's take on the real news with a sexy twist. Playboy knows how to keep audiences glued to their newscasts with such stunning news anchors as Kit Pomodoro, Deanna Brooks and, formerly, **Jessie Perry**, who recently left the program. While delivering the latest events from around the world, the trio stop down to the bare essentials — and then remove those, too.

When it comes to celebrity interviews or greeting such luminaries as Ben Affleck or Jennifer Lopez as they arrive for an awards show or premiere, the sexfoolball Perry was there gate girl. The California native spent three years in college before a modeling career brought her to Los Angeles. Then, Perry made the rounds of interviews and auditions while working at a cocktail waitress to pay the rent. The club's promoter became a producer for the Playboy TV show *Sexy Girls Next Door* and suggested that Perry come in for an audition.

At first, Perry hesitated but eventually changed her mind. "I was nervous and embarrassed, but I decided to try it," she says. "I auditioned and I got the part in *Sexy Girls Next Door*. It turned out to be so much fun. I had the most amazing time during the show, and after that show my phone started ringing and this job on *Weekend Flash* just fell into my lap. I never



**OUR REPORTERS:** Former Playboy TV reporter Jessie Perry (above, and at right with the show's complete cast and current *Weekend Flash* hosts Deanna Brooks and Kit Pomodoro below, from left).



even auditioned for it, they just offered me the job. They said I had the personality."

*Sexy Girls* was a reality show with three young women competing against one another to be, well, the sexiest girl next door. "We all had our own little sets, and they followed us around with a camera and got background," Perry says. "Then there was the big day of the shooting, and we basically stripped and danced around the set. They interviewed us getting our makeup done and stuff like that, and then they picked the winner. I, of course, did not win, but I was the only one on my show who has gotten anything further out of it. Now, I have a one-year contract with Playboy TV doing the *Weekend Flash*, so I'm not bothered at all that I didn't win the girl next door."

Last December, Perry was hired to do red carpet promotions and press junkets. "I want an anchorman or the entertainment reporter that I became," she says. "I'd never done anything like that in my life. I had never studied any broadcasting, but they said they liked my personality on *Sexy Girls Next Door*, and they asked if I would be interested, so I took it. I kind of slid into entertainment reporting because the girl who started as an entertainment reporter in September got fired, so they put me into her position."

The show is a regular news program with real stories, although with a comedic spin. Harrison Ford, Tom Cruise and Angelina Jolie are among the celebrities who have been on the roving *Flash* camera. The show airs each Friday, Saturday and Sunday. "My job was to report on all entertainment stories," Perry says. "I'm talking about fun things, not serious things like the war in Iraq or sports or anything boring like that. I'm celebrity scandals and things like that. We start out clothed, and then

**T**he world's most famous body double, Shelley Michelle, recently returned from the Cannes Film Festival, where she was promoting her new film *Salley Hunter*. After countless uncredited appearances standing in for such stars as Julia Roberts, Ken Beasinger and Sandra Bullock, Michelle is finally front and center, playing a secret agent from another universe.

"She's an action hero, kind of like a Lara Croft/James Bond kind of thing," says the actress, who also produced the picture. "It's such a pleasure to be physically fit and go from body double to fitness action star. I guess I'm the best-kept secret in Hollywood." (Can she fully reveal at [shelleyssecret.com](http://shelleyssecret.com).) When she's not saving the world, Michelle is stepping in where pampered stars fear to tread as a performer for the USO. "I'm Miss Armed Forces for the USO," she explains, noting that she'll soon be performing at Camp Pendleton. For an appearance aboard the aircraft carrier USS *Ranger*, Michelle even had to get special clearance from the Pentagon. "I hit the stage to perform my first number, but they pulled me right off because of what I was wearing," she says, conjuring up images of some outrageously tight, skinbearing outfit. "The regulators require that aboard ship you have to wear a flight-suit coverall, which I was, but they wanted me to wear something to show off my legs. So they called the Pentagon and got special permission so I could wear my usual costume! So I changed, got back on stage and—well, it really made an impact." Talk about weapons of mass destruction...

Recently featured in *Forbes* magazine, Michelle is currently plotting another spy-themed ride feature, teasing her third CD, titled *Loving Life Right*, and producing pay-per-view programming for Playboy and Direct TV. Blondes obviously do have more fun.

—David E. Williams  
 Photo by Hootie

# Shelley Michelle

# Ask ALMOST Dr. Nicole

**Our favorite student of all things psychological helps PP readers get their heads screwed on straight.** By Nicole Blane Andre • Photography by Julie Strain

**Dear Doc Nicole,**  
My 30-in. girlfriend was laid off. At first, she was really depressed and said she felt like a failure, so I didn't want to put pressure on her to get another job. However, it has been a year and a half, and she is still unemployed. Worst of all, she watches talk shows and their women's TV crap all day. I come home exhausted, and she's quoting Dr. Phil and telling me how Oprah can grow a beautiful garden. Where do I go from here? — T.L.

**Dear T.L.,**  
First of all, I bet I know how Oprah grows a beautiful garden — it's called a professional gardener, but that's another matter. First of all, I want to commend you on showing empathy for your girlfriend when she was feeling like less than a success. Getting let go from a job, for whatever reason, can temporarily set a number on a person's self-esteem, and it may take a bit for them to regroup and get back on track.

But at some point, enough time passes that you might wonder if you have avoided really addressing the situation. Not to put all the blame on you for your girlfriend's couch-potato vacation, but there's a saying that goes something like this: A person who doesn't have the need, often doesn't have the will. For the last year and a half, your girl has had

no real reason to work. You are paying her bills, and, in her mind, there are no actual consequences. In fact, maybe she doesn't even realize how much of a burden this is on you. In any case, not to sound harsh, but you need to get over your own fear of confrontation (or whatever the reason may be for your avoidance) and sit her down for a REAL conversation. Be supportive and encouraging, but let her know the stress she is putting on you and the relationship needs to end.

**Dear Doc Nicole,**  
I hope this doesn't come off sounding shallow, but I'm embarrassed to introduce the girl I've been dating to my friends. We've been seeing each other for over a month. We get along great, and the sex is unbelievable. However, she is overweight and not as good looking as the women I usually go out with. I'm worried that the guys will give me shit about her. — J.Y.

**Dear J.Y.,**  
It sounds like you're really in a jam. On one hand, you've got yourself a great girl you not only enjoy being around, but

who's also good in the sack. On the other hand, you've got some pathetic friends. I can see your dilemma. Your question is pretty shallow. If you see even something of a man, you will PROUDLY take your lady to meet your "friends" and not give a thought as to what they might think of her. Furthermore, I don't know if you've met her friends yet, but I would keep your fingers crossed that they don't give her shit for dating such an ass.



strip our clothes off until we're completely naked at the end of the show.

"I was covering the Michael Jackson story like crazy and anything that had to do with entertainment, like Jennifer Lopez breaking up. I did a story about Michael Jackson getting locked in his piano room. We have guests and bands that come on the show and we interview them. Most of the time we do red carpet premieres, and I interviewed them at press junkets or one-on-one."

The young actress/model/news anchor has amassed a lot of experience since she first stepped in front of the camera. "I became a totally different person than I was the first day of the show," Perry admits. "I looked back at some of the tapes when I first started and I was terrible. I've really grown into my own character, my own personality. The first day I was completely nervous, my arms were flailing around everywhere. I didn't know what to do with my arms. You could see in my every move that I was so nervous, but now it's second nature to me. Even at red carpet premieres I was a different person. The first time I didn't know what questions to ask — I didn't know what feedback I wanted or needed to get from celebrities. But it became a piece of cake. I became so much more comfortable doing it. Talking back and forth with celebrities is so easy for me now. If I want to go into broadcasting, I have a huge résumé. I could easily go into that, but I love my job here at *Playboy*."

Of course, Diane Sawyer doesn't have to worry about stripping out of those fashionable suits. "At first, that was quite difficult," Perry says. "It's not like easy stripping to music like strippers do at a strip club. We were making off a *TelePrompTer*, so we couldn't look down at the buttons. We just have

# Gadgets, Gizmos & Gear

Because life is judged by the toys you leave behind. Compiled by Sean Jordan



## Pioneer DVJ-X1

Following in the footsteps of Pioneer's acclaimed CDJ-1000 turntable unit, the DVJ takes the next logical leap forward as the first fully integrated DVD video turntable, enabling users to manipulate DVD videos like they would a record. Create seamless multimedia mixes in real-time with the great ease through such features as scratching, pitch bend, seamless looping and hot cues — along with all the standard DVD player controls found in your home system. Suggested retail price: \$4,000

[pioneerprodj.com](http://pioneerprodj.com)

## Casio XFER XF-800

The average American spends roughly five years of his life in the bathroom, but if Casio has anything to say about it, that number is about to skyrocket. The new XF-800, which is 100 percent waterproof, is designed specifically for such a humid environment, and is even HPA compatible to receive VHF, UHF and DTV signals from across your home. [casis.com](http://casis.com)



## Etyimotic ER-6 Isolator Headphones

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SRP: \$130

[etyimotic.com](http://etyimotic.com)



## The Journey to Wild Divine

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[wilddivine.com](http://wilddivine.com)



## palmOne Treo 600

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[handspring.com](http://handspring.com)



## Sony PlayStation Portable

The next must-have video game console will fit in the palm of your hand. The PSP, which arrives in the U.S. in early 2005, is a portabled powerhouse that plays a wide assortment of disc-based games, as well as digital audio and video. It also features a USB 2.0 inter face and Memory Stick port, as well as wireless support for both local and online play.

[us.playstation.com](http://us.playstation.com)



## NHU VTV-101

### Wearable TV

Forget what we said about adding a TV to your bathroom — add it to your body instead. This remarkable lightweight set from Dynacore has a screen the size of a postage stamp, and picks up channels through an antenna explosive. SRP: \$240

[dyna.com](http://dyna.com)



# HAMMER TIME

Anne-Marie Martin recalls her time with *Sledge*, Sheriff Lobo and the Bear.

There are at least two reasons to catch up with the *Alen* Spaniol classic 1980s TV action/comedy series *Sledge*: Hammer (leased on DVD by Anchor Bay this month). First of all, it's a pretty funny show. Secondly, actress Anne-Marie Martin is pretty and funny and knows how to kick a guy in the head. Martin costarred on *Sledge* Hammer as the drowsed detective's patron partner, Don Corvax, who had to clean up her boss' messes more than once.

"I auditioned about 10 times," Martin says of the role. "They just wanted to see if a relationship was building with [series star] David Roache. They also wanted to see physicality: if I could kick a guy in the head and stuff like that. I'd kicked many guys in the head, so I was prepared for that."

Things might have worked out quite differently for Martin had she come out on top of another audition, one for a little 1977 movie called *Star Wars*. "I didn't get it," she laughs, the would-be Princess Leia. "I auditioned with Harrison Ford. I was doing pretty good until I started giggling and then I just couldn't get it back."

The gorgeous actress had her giggling under control by the time she was recruited to be *Sledge* Hammer's resident sex symbol. "They were always trying to get me to take my clothes off," she says. "They always had me in workout clothes or a teddy. I was fighting people or forklifts, mauling them—the physical comedy was my favorite stuff to do. I like falling down, I like kicking people, and I liked doing ridiculous things, so the physicality of it is what made me want to come to work every day."

Besides appearing in some of the greatest shows of the '80s—including *B.L. and the Bear* and *The Misadventures of Sheriff Lobo*—Martin was a regular on *Days of Our Lives*, in which her character put herself through the school by moonlighting as a topless dancer. She also appeared in several horror films, including *Prom Night* with Jamie Lee Curtis.

"I get killed at the end, they chase me through a school and I hide under desks and run down hallways and just get whacked. I die in *The Boogymen*, too. I did a lot of horror movies where I die, and it would really upset my parents. I'd tell them I had a new movie and they would say, 'Oh, are you gonna get it in this one?'"

Martin had better luck as a screenwriter, converting the screenplay to the 1995 special effects thriller *Twister*. "I structured the story and came up with the idea based on tornado chasers, which I was fascinated by, and I said I really wanted to do a story on these guys, what makes these guys tick, why do they put their lives in jeopardy and dive through the middle of Oklahoma and get their cars torn up chasing these tornadoes and trying to figure out how they work."

We're just glad to know Anne-Marie Martin works... —Jeff Bond



to undo it without looking. We undo the top and undo the bra and undo the skirt or whatever, however we want. The only thing we have to make sure of is that we're completely naked by the end of our segment. We do it very gracefully, well: good at it. I was not half as good at taking my clothes off as I am now. We fumbled a lot and those parts were funny, but it's not meant to be a joke—it's meant to be sexy. There was no conclusion between the story we were doing and taking our clothes off; we just start taking them off whenever we wanted."

Being the entertainment reporter was a fun gig for the beautiful blonde. "The best part was attending these red carpet premieres and going to the parties," she says. "I never thought I'd have gotten this far hanging out with Russell Crowe, Jennifer Lopez and Ben Affleck. I talk to all of them: Jack Nicholson, Tom Cruise, Diane Kruton and Ice Cube."

"The show was really laid-back and fun," Perry continues. "The worst part was having to deal with tanning, because you're completely naked each week so you have to be sure your body looks good naked. On a regular broadcast you just have to worry about your wardrobe. We have to worry about shaving."

Perry can also be seen as an extra feature on the *Cabin Fever* DVD, but finding her is tricky. "I did a skit just for the DVD. If you sit there with the menu screen long enough, something will pop up saying, 'Make a choice. What are you doing?' Then my little skit will pop up."

She is also gracing the pages of some of *Playboy's* specialty magazines, including *Ungent*, *Holistic* News and, of course, *Sexy Girls Need Doo*.

"I think posing nude is such a beautiful thing," Perry says. "It's such an art form, especially with *Playboy* magazine. It's so classy, and they respect you."



There's an upcoming film release that screams *Femme Fatale*.

Fabulous more than Sin City, filmmaker Robert Rodriguez's adaptation of Frank Miller's critically acclaimed pulp comic book of the same name. Bruce Willis and Mickey Rourke lead a cast loaded with devious dames, including **Jane King**, Marley Shelton, Maria Bello, Kate Bosworth, Rosano Dawson, Brittany Murphy, Carla Gugino and **Jessica Alba**.



Take, for instance, Alba's character, a cougar dancer with a dark past that shined in the fourth volume of Miller's *Dark Horse* Comics epic, "Sin City: That Yellow Bastard." Alba reportedly spent a number of late nights "researching" the role with topless dancers in the Palazzo Merit's Club in Austin, Texas. You can bet sure that *FF* will be tracking this production very closely.



**Lindsay Lohan**, who recently burst onto the scene with renewed enthusiasm in *Mean Girls*—which supplied her with enough pop heat to land her a gig hosting the MTV Movie Awards—will next star in *Freaky Stories*, a comedy take on style-driven hotties. Perfect

# What our favorite **Penine Fatales** are saying this month.

Compiled by Soon Jordan

"When a guy can make fun of you, he's attractive. Who knew that teasing could have so much power over a woman?" — **Rachel Bilson** on **The OC**

"... And tomorrow, we're legal in four weeks!" — **Mary-Kate Olsen**, closing the season finale of **Saturday Night Live**

"We were making out or having sex or something, which I think is very unsavory."  
— **Scarlett Johansson**, on her Oscar-night elevator rendezvous with **Benicio Del Toro**

"Johnny Depp is hot. And so is Angelina Jolie. I'd love to shoot a steamy threesome with them. It's up for just about anything." — **Carren Electra**

"I need my nipples squeezed before every show. It gets me pumped to go on stage. My assistant Jackie has it down to a fine art." — **Pink**

"Her butt is really evasive. It puts you into some kind of a semi-paranoid state." — **Will & Grace** star **Megan Mullally** on **Jennifer Lopez**

"I'm not ready to be at home with a baby. I hope I will someday, but not now." — **Penelope Cruz**

"I know what the hell's going on. I hate to admit it, because pretending that I'm stupid has always been my ace in the hole." — **Patricia Anderson**

"I'm covered with laser dust. I couldn't get anyone to lend me clothes for the Grammys. I can't get an autographed Charmed poster for my daughter!" — **Courtney Love**

"I don't think that you should always give it up when your man wants sex.... He wants you more the next night." — **Jessica Simpson**

"I don't want to lose my virginity in a movie yet because then I can't go back. I want to grow with my fans, not ahead of them." — **Mean Girls hottie Lindsay Lohan**

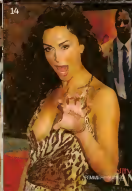
"So many guys I know say they want to date smart, strong girls, but then they always end up with these ditz, anorexic ones." — **Julia Stiles**

# RED CARPET

**Our favorite stars arrive in style.** Photography by Albert L. Ortega







**OUT AND ABOUT:** (1) Jennifer Lopez poses shirtless still not it by showing off at the 17th Annual Kids' Choice Awards hosted by Nickelodeon; (2) Amy Poehler holds up her award for Best Supporting Actress in a Television Series — earned for her work in *Angie* — at the 30th Annual Screen Actors Guild Awards; (3) vampire/unsadomasochist slayer Kira Buckalew was dressed to the nines at the premiere of *Van Helsing*, held at Universal's Olympic Theater; (4) Mandy Moore arrives at the premiere of *Stand 36* at the National Theater; (5) Punisher co-star Christopher Moltisano arrived at the film's premiere, held at Grauman's Chinese in Hollywood; (6) Kelly Clarkson helped promote a new line of collectibles at the Bench Warner Series 3 trading card release party, held at Bliss in West Hollywood; (7) Courtney B. Vance showed her enthusiasm at the premiere of *Heaven*, held in Westwood at the Mann's Village Theater; (8) former *Party of Five* costar Lacey Chabert sure has grown up! She mingled with her fellow teens at the 17th Kids' Choice Awards; (9) *Heaven* star Selma Blair struggles up to chair Amber Valletta at the film's premiere; (10) Bad girl Stephanie Shelley shoots them up at the Golden Apple booth for *Kiss, Bang, Bang* at the inaugural Wizard World Los Angeles Convention; (11) Cute pie blonde/sexer Jose Warrin at the *Van Helsing* premiere; (12) former wrestler and current glamour queen Katie Wilson at the premiere *Kill Bill Vol. 2*; (13) the curvaceous Lindsay Lohan is mauling at her premiere for *Mean Girls*; (14) Sophia Myles of *CSL* Myles got wild at the *Max in the Open* in Hollywood.

15

THE MAN'S MAN



# Raising Caine

**Veteran actor and *Kill Bill* baddie David Carradine proves he's still a tough guy.**

By Jeff Bond • Photography by Charles Bush

MOST ACTORS WOULD BE HAPPY TO CLAIM THEY MADE 75 MOVIES OVER AN ENTIRE CAREER. BUT DAVID CARRADINE HAS MADE 75 MOVIES SINCE 1990 ALONE — more pictures than he made during the first 25 years of his career. Carradine became known to TV audiences in the 1970s as the mild-mannered but quick-fisted Kwai Chang Caine in the popular series *Kung Fu*, but he's appeared in everything from Westerns (such as *Macho Cowboys*) to science fiction (offering Paul Bartel's immortal *Death Race 2000*), and received rave reviews and a Golden Globe nomination for playing folk singer Woody Guthrie in *Road to Glory* (1991).

Carradine has made almost 150 film and TV appearances, and given his increasing workload, it's clear that the actor just likes to work, even at age 63. "There was a period when I said, 'I'm just gonna work all the time now,' and I did that," he says. "There've been times when I've been very selective about what I've done, and there's been times when I've been maybe the second most indiscriminate actor in history — the first probably being my father. He did over 500 movies; he did 35 before he ever got billing."

Carradine's father was John Carradine, owner of one of the most famous barbers in Hollywood history, a seasoned performer who played Dracula at least five times (once in the notoriously campy *Billy the Kid Versus Dracula*). The son, Carradine, was a fine actor who appeared alongside John Wayne and Henry Fonda in such classics as *Stagecoach* and *The Grapes of Wrath*.

Carradine says there was nothing inherently mysterious about growing up with a man who frequently played the undead Prince of Darkness. "He was my dad, and I felt about him the way most people feel about their dads if they like him, because I loved him," the son says. "When I was a little kid I was not living in a show business family; I didn't know anybody else from my show business families. I was just a kid. And my father was god, and I don't think until now I even knew he was an actor. Later on, as a teenager, I traveled with him a lot in summer stock, and I was amazed when he

was doing Broadway, I was never really around him when he was a movie actor; all my experience with him was stage, and that's what impressed me. On stage, he would sort of direct and he did his own productions of Shakespeare, and that's what I thought I would be doing when I became an actor. I hadn't even figured out where it was at with movies."

John Carradine produced a kind of acting dynasty with sons David, Keith and Robert, ensuring that—at least in Keith's case—the Carradine clan produced its own competition. "Over the years, Keith and I have been up for the same roles quite a few times," Carradine says. "Pretty early was originally offered to me, and I think both of us were up for the part of Woody Guthrie, but by and large we're not in competition—there's a big age difference and anyway, that's not how we are."

"I was at the Cannes Film Festival when

voice." It was just part of the performance, because I mainly work in the last half of the movie. He didn't tell me how to do a voice; he hired my voice. And since he wrote it for me there was hardly a need for any preparation; I did a lot of physical training with Jackson, coordinator and friend Hong Kong stunt expert Yuenj Wu. Ping's people, and I guess you could call that fun."

Carradine in fact has kept in shape practicing and teaching martial arts ever since his work on *Kung Fu*, and he didn't have to alter his experience a great deal for his work on *KU KU*. "We did a lot of training: three months of training eight hours a day, five days a week where we hadkung fu classes and different choreography, and we worked out on wires, which was a new thing for



"The special thing about the way that I teach kung fu is that I don't strive for discipline. I strive for freedom."

Keith was there with a Willey Scott film called *The Duelist*, and I remember some journalist asked me if I was jealous of Keith being in the Golden Palm, which is a funny question because I'd been in the Golden Palm the year before, so what the hell! I looked at him and said, 'Look, if you think Keith and I are jealous of each other you just don't understand the Carradines at all. We're really a family and really supportive of each other, and competition has never been an issue between us.'"

For the moment, David Carradine is probably best known as the title character in Quentin Tarantino's *KU KU*, a notoriety the actor began earning last year, despite the fact that he only appeared in *KU KU* Vol. 1 as a disembodied voice. Yet Carradine says that's not how Tarantino described the role to him: "We didn't really discuss that. In the first place, the movie was not conceived as two movies or even shot as two movies; it was shot as one movie, so it wasn't as though he was saying, 'Look, we don't see you in this first movie, all we hear is your

me, and samurai swords, which is something I had never used before. In the *Kung Fu* series they wouldn't let me use any weapons, but I really fell in love with the samurai stuff and I will probably continue that for the rest of my life."

In *Saved for Glory*, Carradine sang and played guitar, and in real life he has continued to write and perform music as well. "I have a band; we perform a lot and we work out together a lot. It's kind of a regular thing twice a weekend whether we're performing or not, and I'm about to release a CD. It's pretty eclectic; it leans toward country but with a strong element of rock and roll and kind of Tin Pan Alley pop stuff. There's a lot of complex chord structures and stuff because I'm so damned educated in music I can't hold myself down to three chords. And there's an aspect of it that's classical—more like what I do with scores—that creeps into the sets when we're performing live."

Since he's played tough guys in dozens of movies and regularly locked peoples' asses on *Kung Fu*, Carradine is in the unenviable

position of occasionally being a target for men who want to build up their self-esteem by showing up a movie star—but he says those incidents have been few and far between.

"Over the almost 40 years since I took on this character of Kane there've been maybe three incidents," he says. "By and large, the character was not a tough guy. There's a lot of stories about Robert Minkum getting in fights in bars because someone will say, 'I don't think you're so fucking tough.' I never got that because I wasn't so fucking tough. [Caine] was a nice guy who didn't try to create trouble and didn't have that macho thing that struts trouble like that. And as far as being in masters trying to see where I'm at, that's just not what they do. Kung fu masters and me both don't hang out in bars a lot, and that's where stuff like that happens."

Carradine did once have a problem on a movie set, however. "In Argentina, I once had someone challenge me on a set. He just wouldn't go away and threw three punches

Continued on page 46

# Chronicle of Christina

**Christina Cox can manhandle everything from a Beretta pistol to Vin Diesel.**

By Jeff Bond • Photography by Morgan Saint John

Although she says she's never pursued higher education, why is it that this young woman — who clearly gets plenty of exercise — also has the diction of someone with a doctorate in English? "I've always read a lot," actress Christina Cox modestly reveals after dazzling us with her great vocabulary. "My mom got us reading really young, and I think it's important to keep your horizons open. I think life's too short to live it stupid." Amen.

Christina definitely has few problems keeping her fantasies open. Since 1993, the Toronto-born actress has appeared on such TV shows as *Earth: Final Conflict*, *StarGate SG-1*, *Mutant X*, *Andromeda* and *CSI: Miami*, been a regular on *ER*, *The Series* and *The Contender*, and even appeared in *Star Trek: Voyager*. In the process she's kicked quite a lot of butt and handled enough firearms to qualify as a consultant for *Guns and Ammo* magazine. And now she's joining a cast of big names for writer-director David Twohy's epic space adventure *The Chronicles of Riddick*.

In *Chronicles*, Cox plays Logan, one of a group of "marcs" (mercenaries) hired to catch that wily, glowing-eyed, bald killer Richard B. Riddick from *Pink Men*. "We're all hired to capture Riddick and take him for a price to this prison planet, and of course things don't go as we would like. I'm the smallest person in the crew with the biggest gun, so it usually is."

Given her big gun, Cox gets involved in her fair share of action. "We shoot of like the Russians in the movie," she notes. "We're the old-tech guns and knives and brute force crew. I haven't done wirework yet—I can go to my next happy girl if I get to do wirework and martial arts and all that."

She does, however, get to use lots of guns. "I'll remember correctly, they were Desert Eagles and they were screwed in this aluminum collar to make them look more futuristic. They rigged them so they wouldn't eject a shell, but they fired full loads

and weighed about 10 pounds each," she says of her Riddick firearms. "So you hold that straight out from your body for six or seven hours, and they're like, 'Can you keep the noses of the guns up?' and I'm like, 'I'm trying.'"

Cox says the Logan role (originally written for a man) was expanded when Twohy decided he wanted Cox to not only play Logan, but then created additional scenes for her character—including a love scene with Vin Diesel. "Who knows how much wound up in the film, but it'll all wind up on the DVD," the screen says. "I'm guessing Vin didn't have a love scene with this guy nazi in the original script."

Though costumes

in the film range from flowing gowns to extensive body armor, Cox and the marcs opted for a less-is-more approach. "I wear a tank top," she explains. "We're all very dirty; there are no showers in space. It's not a depiction of space like *Star Trek* did it, where everything is sterile and clean and everyone walks around in their white jumpsuits. It's a hard world and a hard life for anybody—there is danger, and how do you police a solar system?"

You'd think Cox would know all about policing the solar system given all the sci-fi shows she's done. "I love sci-fi, but it's not like I go, 'Oh, yeah, give me another sci-fi show.' The criteria is more, 'Do I like the character and the script and





do I want to work with these people?"

Maybe it's not the sci-fi aspect that gets her cart as much as it is the fact that Cox looks fantastic handling a gun. "I don't know whether I gravitate toward them or they gravitate toward me — roles that involve firearms," she says. "It's very strange to talk about guns being cool because I am a happy at heart, but when you get to play with them they're kind of interesting."

For a cop show pilot she recently filmed in New Orleans, Cox handled even sener guns than those used in *Bulldog*. "I didn't want to use a Glock, so I had a really nice Beretta Cherish, this beautiful, little wood-handled thing — just the sweetest little gun. I find that the Glock is just kind of lame for me, too busy; it's like a Volvo. The Cherish has some style. It has a little sass."


Plus, we could listen to Christina Cox talk about firearms all day! But we couldn't allow that because it might prevent us from talking about her movie *Better Than Chocolate*, an uplifting film about a lesbian love affair (which is our second favorite discussion topic after guns).

"I did [the film] because I wanted to shake it up," Cox says. "I'd been doing a character on a series for a couple years and I was perceived one way. As far as the lesbian element, at the end of the day, who fucking cares?" Um... us?

Despite her apparent indifference to doing lesbian scenes, Cox soldiers on. "I've done love scenes before, and I'll only say that the love scenes in *Better Than Chocolate*... I don't know that I ever need to go that far again. I don't believe in body doubles because I think if you're not comfortable doing it then it's not cool asking another woman do it. That character is what you're playing and you have to decide whether you're going to do your whole job or 90 percent of your job." Well, vote for the whole job!

Cox insists the love scenes in *Better Than Chocolate* are anything but gratuitous. "This was about two people falling in love, and what do two people falling in love do? They have sex a lot. The first couple of weeks of meeting someone who just dazzles you, that's what happens, and they're 21- and 22 years old, and considering the climate in the world I felt really honored to be part of a movie that

"I don't know  
whether I  
gravitate  
toward them  
or they  
gravitate  
toward me  
— roles that  
involve  
firearms."



set a positive example for gay women that they could have a normal relationship and a normal life, and it wasn't another *Out in the Open* gay protest movie. You have to consider yourself so lucky to find true love at all—how dare you question the package it comes in?" You won't catch us doing that.

Cox says filming love scenes is bizarre regardless of the co-star's gender. "The bottom line is you're making out with someone that you're not involved with, that you may or may not have any interest in," she says. "Sometimes two co-stars find each other hot, and that makes playing a love scene a heck of a lot easier than if they hate each other, but ultimately you're making out with someone you may have just met, in front of other people, with parts of yourself taped, covered in beige fabric or not, and that's a whole other thing, with someone yelling, 'Grab the boob holder!' or 'Stroke his butt!' It's a completely normal situation. If you never do them, you can eliminate yourself from some great scripts, but really, for me, it's a little strange and it's not my favorite thing to do."

Reaction to *Bitter Tears* Choctaw has been positive, but Cox says it could have easily pigeonholed her. "It also opened a lot of submissions of lesbian scripts to me, and I didn't take any of those roles. Lesbians in film have been very often portrayed as members of the *she women* man-hating club who are murderous psychopaths. She's being gay because her heart's broken, so now she's going to kill him and have hot lesbian sex in the meantime." Well, at least there's an upside.

When Cox isn't filming love scenes she's looking for love in the horrific L.A. dating scene. "Maybe I'm too Canadian or just too square, but I don't get the L.A. dating scene," the actress says. "What I notice is a lot of duplicity. Everyone is dating so many people because there are so many options here, and they never really choose because they always think there's something better just around the corner. L.A. is such a hotbed of philosophies and spiritualities because people are so desperately looking for something. It's a tough town."

Yes, it's tough, but Cox is prepared to deal with it. "I'm playing opposite Vin Diesel in a \$200 million movie," she says, "so I'm happy."



"Sometimes  
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# Dirty Girl

**Riddick star Alexa Davalos makes being filthy look so damn good.** By David E. Williams

**THERE'S SOMETHING ABOUT A LIGHT SHEEN OF GLISTENING SWEAT ON A WOMAN'S SKIN THAT JUST SCREAMS SEXY,**

and for model-turned-actress *Alpha* Devolos, starring opposite Vin Diesel in the sci-fi action epic *The Chronicles of Riddick* offered plenty of opportunity for her to look downright devastating.

"The physical aspect of the shoot was something I tried to prepare for," she explained when interviewed by *Rolling Stone* at the film's sprawling production headquarters in Vancouver. "This was the first time that I've had such a physically demanding role—and seeing that Vin has such an awesome physical presence—so I've tried to take his movement and physicality as a base from which to grow." Standing an impressive 5 feet, 8 inches, she doesn't grow much.

Playing Kyrn—one of the few kickover characters from the *Chronicles* "prequel," the 2000 sleeper hit *Pitch Black*—Devolos serves Riddick's slightly softer side, perhaps offering a sliver of hope and compassion in the antihero's bleak and brutal world. "With passion and knowledge of the story has really blown me away," she says of her costar and producer.

"I didn't know much about him or about his other films, but he's great to work with, in that he lets you explore your character and gives you good motivations. And what's amazing about his ability to play these Alpha male-type characters is that he always manages to get a thread of sensitivity in there, too, which, for me, makes Riddick a great hero."

"And my character, Kyrn, is really interesting, in that she's also seeking something and has a lot of depth to her. She's the grown-up little girl from *Pitch Black*, and like anyone five years older, she's fighting to understand herself."

Though perhaps best known for her recurring role as Gwen Raden on the fourth season of *Angel*, Devolos had little experience with sci-fi before auditioning for the role of Kyrn—but the opportunity quickly had her sending *Pitch Black* for research. "It was my initiation into sci-fi," she said. "The dynamic between Kyrn and Riddick is that

**FRESH FACED:** Devolos at the *Riddick* premiere in Los Angeles.



Photo by Robert L. O'Keefe

film was interesting because she was innocent to who and what he was, so she was the only one around her who didn't have a preconceived notion about Riddick. She hasn't prejudged him. Now, in this film, there's a bond there; she looks up to him."

So has the experience of making *Chronicles* changed Devolos to seek out more action-oriented roles? "I think it has definitely opened a door for me, I never saw myself as an action hero," she said. "But this has really given me a taste of it."

Speaking of taste, Kyrn's weapon of choice is a small, silver blade that she keeps concealed in her mouth until needed. "And a lot of my training process before we started filming was learning to maneuver that really sharp object in my mouth."

We'll leave it at that.

Playing the tough and physical Kyrn robbed Devolos of perhaps her most potent weapon: her feminine charm. "That's true in a way, as Kyrn doesn't display that side to her, but her sense of innocence gives her a more feminine quality," the actress explained.

And are their plans for Devolos to return in a sequel to *Chronicles*, should the film be a success? After a pause, she replied, "I can't really talk about that because we can't give anything away."

So does this big secret ending have something to do with the fate of her character? "Well," Devolos began with a bit of hesitation before several publicists intervened and the actress had to return to the set.

We'll take that as a yes, and should the film allow, we'll certainly be seeing more of her very soon.

# Starting from Scratch

**Halle Berry slips on the Catwoman costume...  
what little there is of it.** By Jeff Bond and David Grove

IN THE LONG TRADITION OF LATEX-CLAD FEMALE SUPERVILLAINESSES, NOBODY CASTS QUITE AS LONG A SHADOW AS THE GREAT FELINE FEMME FATALE CATWOMAN. She has clawed up comic books, television and movies since the 1940s and has been

portrayed by some of the sexiest actresses of our time. So when the time came for a new incarnation of the feline fiend to hit the screen, French visual-effects-magister-turned-director Pitof turned to an actress whose credentials in both the acting and hotness categories are beyond reproach, Halle Berry.

In the film, the Oscar winner plays Patience Phillips, a moony graphics

designer whose involvement with a notorious cosmetics firm inadvertently results in her transformation into the mysterious Catwoman, who has the reflexes, agility and super-senses of a cat. Berry's just a bit more glamorous than the average tabby, however.

**Pitof** — whose background includes effects work on *Alone in the Desert* and *Delicatessen* — says he had no hesitation about making Berry his Catwoman. "She's a great actress and very beautiful, but Halle also has that kind of catlike look and feel about her," he says. "She has the personality and looks to pull off playing a character with two personalities — the cat-like personality and the female artist who's falling in love with Benjamin Bratt's character, Detective James Loeb. She also has a great body, and I can't imagine anyone else looking better in the costume than Halle. She looks fantastic and part of that is instinct. You couldn't teach an actress to do the kinds of natural movements that Halle does with Catwoman in this film. She's very smooth."

But according to the actress, her Catwoman alter ego Patience Phillips is anything but a smooth operator. "Patience is very shy," Berry explains. "She keeps her emotions hidden from everyone, including herself. But she's a great artist and that's how she expresses herself. The biggest difference with this Catwoman is that Patience is a very kind person, and you feel a lot of sympathy toward her. There's no real edge to her until she becomes Catwoman and even then, her Patience alter ego is still very kind, although she



**ON A HOT TWIST:**  
Catwoman lends a hand to a  
lucky Detective Loeb.  
(Benjamin Bratt)





FELINE FARROW, Catwoman  
guts the old

becomes more outgoing as she falls in love with *Bat's* character. Patience is rewarded by her boss in the film and then she's resurrected by the spirit of the Egyptian Mau cat, whose life she saved previously. And then Patience slowly transforms into Catwoman and creates the costume, which really informs the character and shows the conflict between her human side and her new catlike identity. The cat brings her back to life, and Patience has a psychic connection with the spirit of the cat."

While it may stretch credulity when the nerdy teenager Peter Parker sews a super-deep-looking Spider-Man costume in one evening, Berry says her character has all the necessary skills to whip up a movie-ready Catwoman outfit. "She's a brilliant designer, and she has a very powerful artistic side to her personality that comes out very strongly in the film, like when she paints images of the cat on the walls of streets. Her new personality fuels her artistic side and her drawings of cat murals on the streets. Given her artistic ability, it's not surprising that she'd have a great costume."

While previous Catwomen have sported full-body leather and vinyl catsuits, Berry's Catwoman takes a less ostentatious approach to crime-fighting gear. "The main difference is that we showed a lot more skin in our costume and it looks more practical for fighting," Pfoof points out. "It's more practical for

being a hero and doing the things that Catwoman has to do in the film, in terms of action and fighting. I think the biggest thing is the unique look that Filla brings to it. She looks like a catlike warrior."

Berry agrees that her Catwoman suit is badass. "It's similar to the suit that Michelle Pfeiffer wore in *Batman Returns*. But it's more sleek and there's more skin and it looks like it's painted on my body. I really like the look of it. The costume makes her look like more of a warrior than the previous costumes. She's more catlike in this film than in the previous films. This looks like a Catwoman from 2004, and there's lots of room for the costume to hold weapons."

Himmm, well, we've taken a close look at Berry's costume and we're still trying to figure out where she could put these rumored weapons. Then again, maybe we haven't seen every Catwoman costume in this movie, as Berry points out that her appearance evolves as the film progresses.

"The look of Catwoman will change in the course of the film — as Patience completely transforms into Catwoman and understands her new powers and her new identity," the actress says. "The look of Catwoman becomes more and more catlike as Patience becomes more and more like Catwoman. I think the costume — the look — is much more believable than the previous costumes, and it looks like a costume

that's ready for Catwoman to fight in — to do battle. The main difference is that you get to see lots more skin."

Hey, we're all for that!

Although the filmmakers take great pains to highlight that this is a new Catwoman and not the Selina Kyle Catwoman who has been one of the most long-running adversaries for DC Comics' Caped Crusader, Pfoof and Berry do acknowledge the legacy of the character: see Patience Phillips just as the latest in a long line of Catwoman incarnations. But Pfoof insists his Catwoman is special — and one reason for that is that this Catwoman is a heroine, not a villain.

"She's the only real female hero out there; she's certainly the strongest in terms of character," he says. "This Catwoman has more emotional dimension — you identify with her more than the previous versions, and this is the first Catwoman film. This is the first time Catwoman has ever been the star of her own film, so we really feel like we have license to totally reinvent the character. She's a real woman — the antithesis of the stupid bimbo — and we're not making her into some crazed vigilante either. We're really creating a new Catwoman myth — in terms of Patience's transformation, the power of the cat, Patience's art and the way in which she learns to use her power, her heightened catlike senses."

Let's you take that "crazed vigilante" line as a sign on Michelle Pfeiffer's scary-but-torn as Catwoman in Tim Burton's *Batman Returns*. Pfoof insists that's not the case. "I was a fan of all of the heroes when I was a kid, and I remember loving *Batman Returns* with Michelle Pfeiffer. She was great in that film. I never imagined that I'd be directing Catwoman when I was watching *Batman Returns*; that's for sure. I didn't pour over the previous material — the 1960s TV show, *Batman Returns* — before I started working on this film because, again, I want Catwoman to be its own film and not feel at all like a *Batman* spin-off. That would be my worst fear — that people would look at this as a *Batman* spin-off of some kind. We — Halle, myself and the production team — took the attitude that all of the previous Catwomen share some kind of link with our

Catwomen. In a way, Halle and all the others are all Catwoman. They've all been different — from Julie Newmar to Michelle Pfeiffer — and certainly Halle is very different from all of them."

Differentiating herself from the long line of Catwomen past was foremost in Berry's mind when she took the role. "Aside from the physical stuff, I'd say the toughest part has been trying to bring my own unique take to the Catwoman character and to try and make her different than the others, because I don't want people to compare me with the others," she says. "Also, I know the fans have a lot of expectations and I don't want to disappoint them. I just want to know that I'm not Selina Kyle, that I'm a new Catwoman that they've never seen before. We're taking Catwoman into the 21st century. With Catwoman, I wanted to know as much about the character as possible — and what the fans like about the character — so I looked at all of the comics and, of course, the previous actresses who played Catwoman. I wanted to see what they'd done, because we want to pay tribute to the Catwoman character in this film. Barbra Streisand was a big role model for me because she was one of the first black actresses to appear on television in that kind of role, and she was a great Catwoman. I love all of the actresses who've played Catwoman."

While *Catwoman* starts from scratch (no pun intended) and presents a new origin for the character, Berry says the film will give a nod here and there to the Catwomen who have gone before. "We're going to acknowledge in a very subtle and interesting way that there were previous Catwomen. A cat has nine lives and we're taking the approach that Catwoman has nine lives — nine incarnations of the character. So we're seeing Barbra Streisand and Julie Newmar and Michelle Pfeiffer, and I'm the new version — the latest version of Catwoman. We want to start from the beginning with the character, but acknowledge the past as well, and I think we do that with the idea of different Catwoman incarnations. There were other Catwomen in other universes, and there might be other Catwomen besides Patience today. Catwoman is like a spirit,



LOSING HER PATIENCE: Pfeiffer and her inspiration.

**"It's a new Catwoman that they've never seen before. We're taking Catwoman into the 21st century." — Halle Berry**

and it doesn't just belong to one person." Looks like this Catwoman movie is going to be a lot more philosophical than we thought.

You may remember TV's Catwoman as the ultimate sexual tease, driving the prim and proper Batman crazy with longing, despite the fact that the Caped Crusader would never lower himself to getting it on with an agent of evil. Berry's Catwoman has her own romantic side as well, falling for a police detective (Blatt) who's investigating the Catwoman mystery.

"It's a very interesting love story with lots of inherent complications," Pfaff says. "One of the questions in films where heroes fall in love is 'Why can't people recognize them with their mask on?' Like *Lois Lane* and Christopher Reeve in *Superman* — how could she not know he's Superman? But they both pull it off because Patience is such a different character — night and day — from Catwoman and you believe that

Benjamin would be concerned. He falls so deeply in love with her that he's oblivious to the other side of her personality even while he's trying to track down Catwoman the rest of the time. They have great chemistry together."

Pfaff's experience in visual effects also seems like great chemistry for *Catwoman*, but the director says the film won't be loaded with computer-generated imagery. "There'll be a lot of CG in the film, but mostly in terms of the backgrounds of scenes — the environment," he describes. "We have large chase scenes with lots of cars and bikes, and it makes sense to add details and make the scenes look good. Vancouver is a city with a very specific look, so we've altered the background of the city. One of the main digital effects in the film will be for some of the cars in the film — the way Patience gets in touch with the spirit of the cat and learns to use her powers. There are real cats in the film and

# THE SIX LIVES OF CATWOMAN

Her costumes and the hot actresses who have so nicely filled them.

**C**atwoman was initially introduced to 'Batman' comics in 1940 as an unclothed femme fatale known as the Cat. But she quickly donned an elaborate costume—including a persimmon-colored cathead helmet—that was pretty hideous. It took the influence of the 1966 Batman TV show to finally get the feisty feline into her familiar, hip-hugging cat suit.

With Halle Berry donning herself in baby powder to slip on her catsuit in the summer's Catwoman feature, we thought we'd take a nostalgic look back at the feline fury who has managed to draw insider cosplayer Batman into a frenzy of sexual frustration for five decades.

## JULIE NEWMAR

Batman (1966-67 TV series)

**Cat-cost:** The statuesque Newmar was one of the beauties of 1960s TV, from her popular appearance as a go-go dancer in the original *Star Trek* to her role as a go-go dancer in the original *Star Trek* to her role as a go-go dancer in the original *Star Trek*. But her fiery reputation with Adam West's Batman and spectacular figure made her the Catwoman most remembered by fans.

**Costume:** Newmar would have looked sexy in an iron lung, but costume designer Andrew

Palazzo's Catwoman costume pushed her provocative build to its limits in a sleek, tight, metal-looking catsuit that left little to the imagination.

**Style:** Newmar worked out the kinks of the Catwoman character, literally pining and snarling her hair ("Purrfect")

and adding a feline coquettishness to her speaking with Batman that left star Adam West hilariously perplexed.

## LEE MERIWETHER

Batman (1966 theatrical film)

**Cat-cost:** Queen that Newmar was suffering from a back injury, she was unavailable when Fox spun a summer feature off the burgeoning cult hit.



Batman phenomenon between production of the spring 1966 and fall 1966 seasons of the TV show. Former Miss America Meriwether was already working on Fox's series *The Time Tunnel* and filed in for Newmar.

**Costume:** Meriwether wasn't quite as curvy as Newmar, but she still filled her catsuit nicely, and this provided the first chance for many Batfans (and owners of black-and-white TV sets) to view the contours of the catsuit in color.

**Style:** Meriwether did a more subdued take on Newmar's feline mannerisms, portraying a Russian socialite whose Catwoman disguised herself as Soviet recluse Miss Koba to seduce millionaire playboy Bruce Wayne.

## EARTHA KITT

Batman (1967-68 TV series)

**Cat-cost:** Halle Berry isn't the first Catwoman



HER TAMPON: Eartha Kitt made the first Catwoman in color.

of Color, oh no, gentle reader! Slinky performer Eartha Kitt broke that barrier in 1967 when she replaced Newmar as the Caped Crusader's slinking nemesis in several third season *Batman* episodes. It was the appropriately named Kitt that faced off against Yvonne Craig's Batgirl, although the show's producers never let them really fight. Damn them!

**Costume:** Kitt's dramatic, feline gaze gave her Catwoman a distinctly feline look, but she sported the same middle-aged, body-hugging catsuit of Julie Newmar.

**Style:** If anything, Kitt outdid even Newmar with a moving, furlicking performing style of memorable, animalistic ecstasies.

## ADRIENNE BARBEAU

Batman: The Animated Series

**Cat-cost:** Well, what we wouldn't have paid to see legendary femme fatale Adrienne Barbeau play Catwoman in her prime! We'd pity the poor costume designer who would have the job of reinforcing that particular catsuit to handle Barbeau's ample charms.

**Costume:** The Warner animated series catsuit was probably the simplest and least provocative of any of the Catwoman outfits—but this was allegedly a show for kids, after all.

**Style:** Barbeau didn't keep up her voice at that much, playing her Catwoman straight as a hard-edged opponent to the Caped Crusader. But we know she still had a thing for the guy deep down.



ROUSE: The first TV Catwoman, Julie Newmar.





## MICHELLE PFEIFFER

*Batman Returns* (1992)

**Cat-boss:** It's hard to believe, but playing a scoundrel stepdancer was actually Michelle Pfeiffer's gateway to more serious leading roles. Until her appearance in Tim Burton's *Batman Returns*, Pfeiffer had been largely known for glorified roles in glossy romances and comedies, but her schizophrenic performance as a sleazy assistant turned crazed feline avenger showed Hollywood that Pfeiffer was far more than a pretty face.

**Costume:** Costume designers Bob Ringwood and Mary Vogt updated the 1960s cat suit with a reflective patent leather take and added the jagged edge of cat ears and safety pins to hold the outfit together, a reflection of Selina Kyle's fractured mind.

**Style:** While the 1960s Catwoman was a figure of camp, sexy fun, Pfeiffer made her villainess a frighteningly damaged presence. It is bloodless gray by cinematographer Stefan Czapsky. When Pfeiffer's face fills the camera after dispatching a mugger only to turn on his female victim with the line "I am Catwoman... hear me roar," your blood runs cold. But Pfeiffer still heated up the screen enough to get a rise out of Michael Keaton's Batman.

## HALLE BERRY

*Catwoman* (2004)

**Cat-boss:** Holy, Halle! Okay, it's no chore to admit that Berry is one of the most gorgeous, curvy



and appealing actresses to ever grace movie screens. But why, oh, why does this high-profile cat project have so much of the stink of the litterbox about it? Read on.

**Costume:** You won't catch us complaining about the amount of Berry's skin-smooth skin and awe-inspiringly toned abdominals exposed here, but doesn't the new Catwoman's costume seem just a teeny bit... inspired? And doesn't wearing just a bralette offer an awful lot of temptation to those criminals armed with knives and guns? We're torn between which is worse: the claw-shedded pants or that Mickey Mouse cowl.

**Style:** If Berry can retain her dignity in that outfit, she deserves another Oscar.

— Jeff Bond



**PUSSEY WHIP:** The Catwoman of the film's intended series.

some imaginary cats that *Patience* commiserates with and those will be effects. But the heart of the film is Halle's character and most of her action scenes — like the scene with *Patience* and Tina Leno on the Ferris wheel — were done with stunts, and Halle did a lot of her own stunts."

Berry elucidates on that Ferris wheel reference: "There's a scene on a Ferris wheel where Catwoman has to jump out and save someone who's falling out of their seat," she says, noting that she also figures in the vehicle chase scenes cited by *Pitof*. "I ride a sportbike a lot in the film — a really cool-looking Ducati bike that Catwoman rides around on."

If you're wondering how Batman figures into all this action, you haven't been paying attention. "It's not about Batman, and Tim not even sure that Batman exists in our

**"It's not about Batman, and I'm not even sure if Batman exists in our world."**

— Halle Berry

world," Berry says. "I want my Catwoman to be such a great hero that she doesn't need Batman, you know? We're starting over with the character and to mention the previous *Batman* films would be reminding fans of the past films when we're trying to create a whole new franchise. Also, in the previous film, Catwoman sort of needed Batman to fight the villain and I didn't want that in this film because Catwoman should be able to fight the villain herself. She doesn't need Batman."

Whoa, there! We hope *Batman* isn't tuning in to hear this stinging rebuke from Ms. Berry. Oh, well — he'll always have Julie Newmar.





**Femme Fatales selects the 25 sexiest DVDs you can enjoy in the privacy of your own home.**

# Girls on Film



**DREAM LOVERS:** Laura Elena Harring and Naomi Watts in *Mulholland Drive*

## 1 MULHOLLAND DRIVE

Naomi Watts and Laura Elena Harring get lost in a web of dreamlike mystery woven by filmmaker David Lynch.

**HOTTEST MOMENTS:** Watts, grinned-door blonde slowly falling for Harring's moon-bellied femme fatale as she spies her in the shower and then invites her into bed for an innocent sleepover that rapidly becomes sinful. Later, Watts is the aggressor as the two pair off once again (since one interpretation of the movie is that Watts and Harring are two sides of the same character, both women could be interpreted as masturbator).



**ULTRA VIOLENT:** Berkley lets it go (and goes) in *Showgirls*

## 2 SHOWGIRLS

Elizabeth Berkley slithering around a gleaming dance pole and then getting bitchy with Gina Gershon is pretty damn sexy.

**HOTTEST MOMENTS:** Berkley lap dancing Kyle MacLachlan while an appreciative Gershon watches; Berkley and Gershon engaging in bitchy co-supermanhood while they rehearse a dance number in private, and their volcanic dance duel during the film's climactic production number.

**LATEX LABS:** Molly Parker is worth it in *Center of the World*



### 3 THE CENTER OF THE WORLD

A lonely but loaded computer nerd feels the need to make some kind of intimate connection with the universe and very wisely makes the decision to pay lapdancer Molly Parker \$50,000 to spend three days with him in Las Vegas.

**HOTTEST MOMENTS:** Parker gives her nerdy employer a taste of things to come by undulating in front of him in a mesmerizing blue rubber daisy. Parker is mostly known for her independent film roles (she's a regular on HBO's *Deadwood*), but she's also trained in ballet, which comes in handy during some awe-inspiring displays of flexibility. Also, check out the scene in which a drug-addled Carla Gugino tries to seduce Parker's character for money.

### 4 9 1/2 WEEKS

This Adrian Lyne warm-up for *Unfaithful* explores two incredibly photogenic New Yorkers engaged in a wild, sexy, fabulously photographed and dirty love affair.

**HOTTEST MOMENTS:** This movie is nothing but a series of hot moments, but depending on whether your tastes run to raw eggs, molasses, strawberries or hot sex under a freezing cold New York waterspout, you'll have your pick of the latter here.

**SHE SITES:** Kim Basinger came wide in *9 1/2 Weeks*.

**SPANISH PRISONER:** Victoria Abril in *Tie Me Up, Tie Me Down*.

### 5 BASIC INSTINCT

Sharon Stone is the femme fatale in a performance that, as cultural critic Cirielle Pagès states, "cast Marlonas Madonna."

**HOTTEST MOMENTS:** Stone's police interrogation scene would still be mesmerizing longly even without her famous "unplanned" flash.

**CAMEO:** Stone spends up in *Basic Instinct*.

### 6 TIE ME UP, TIE ME DOWN

Pedro Almodóvar's 1990 award-winner is like a sadistic stalker's dream come true. Gorgeous porn star matrio (Victoria Abril) is tracked down and held captive by a recently released mental patient (Antonio Banderas). And she, of course, falls for the guy.

**HOTTEST MOMENTS:** There are no end to them, earning the pic an NC-17 rating—but the implied threat of violence tempers things. In particular, there's a great fuck scene with Abril.



**PERFECT BEAUTY:** Jo Derek sets a standard in *30*



## 7 10

Dudley Moore deals with a middle crisis by developing a troublesome obsession with a gorgeous beach babe played by Jo Derek.

**HOTTEST MOMENTS:** Derek's slow-motion run down a sizzling beach, her '80s corn-row boards flapping in the summer breeze, is a cinematic staple, but the real payoff is her naked romp with Moore's character to the tune of Bowells "Boilers."

## 8 BOOGIE NIGHTS

Paul Thomas Anderson's Scorsese-like paean to the porn industry boasts some beautiful women, including Juliette Moore and Heather Graham.

**HOTTEST MOMENTS:** Starring Graham dolls her doilying and mounts an awestruck Mark Wahlberg—all while wearing her skates (again, *Rollergirl*: "I never take my skates off!")



**SUPER '70s:** Heather Graham reveals all in *Boogie Nights*



**ELIRO KING:** Berkley in the controversial *Scarlet Diva*

## 9 SCARLET DIVA

This semi-autobiographical indie is a roughly, naughtily peek inside a starlet's Vice Agentrol-swinging world of sex, drugs, lecher kink and yet more sex.

**HOTTEST MOMENTS:** While Agentrol's fever-dream sexiness is erotically charged throughout, a mystery woman's breastfeed reveal and her Anna's ad to a sexy bed-up friend immediately come to mind.

## 11 BODY OF EVIDENCE

Take that, Sharon Stone! Pop star Madonna slings out her own turf in the erotic thriller department, tangle with lawyer Willem Dafoe.

**HOTTEST MOMENTS:** Dafoe and the Madonna Girl shed all their material after a clinch on the stairwell—and lots of hot wax is involved.



**EROTICA:** Madonna boards Dafoe in *Body of Evidence*



**WILD LIFE:** The booze-soaked three-some between Campbell, Richards and Matt Dillon, or the nautical, possibly bikini-cantilever-turned-lesbian make-out scene between Campbell and Richards? We'd better watch them both again just to make sure...

## 10 WILD THINGS

Finally, a movie that embraces its raw sleaziness as a virtue! Dennis Richards and Renee Zellweger star as two Florida limps during over an inheritance—or are they? It's Kevin Bacon's job to find out, and never has a police detective's job reaped more salacious dividends.

**HOTTEST MOMENTS:** We're torn... is it the booze-soaked three-some between Campbell, Richards and Matt Dillon, or the nautical, possibly bikini-cantilever-turned-lesbian make-out scene between Campbell and Richards? We'd better watch them both again just to make sure...

**SEX HOUR:** The blazing Lisa Bonet in *Angel Heart*.



## 12 ANGEL HEART

Mickey Rourke plays a detective who's hired by a creepy guy named Louis Cyphre (Robert De Niro) to find a missing person. But the private dick is in for more than he bargained for, as he failed to make the obvious deduction that Louis Cyphre = LUDOPH! It works out for the best, however, since before he's doomed to eternal damnation, Rourke gets to do the nasty with a saucy young Lisa Bonet.

**HOTTEST MOMENTS:** Whatever happened to Lisa Bonet, anyway? And why does Rourke get so much action? You'll be mesmerized by Bonet's lascivious beauty if sex scenes so graphic they got the MPAA in trouble for not slapping this movie with an X.



**ONCE UPON A TIME IN THE WEST:** Gellar and Blair as Civil War-era cowgirls.

## 13 CRUEL INTENTIONS

It's Dangerous Lessons for Generation X as Ryan Phillippe crosses wits with Sara Michelle Gellar to see who can destroy Reese Witherspoon first. Throw in Selma Blair and you practically have an issue of *Femme Fatales*.

**HOTTEST MOMENTS:** You can't top Gellar teaching Blair the art of French-kissing.

## 14 BOUND

The Wachowski Brothers made this north suspense thriller that never fails to entertain, particularly when the buxom Jennifer Tilly and bodacious Gina Gershon are involved in the shtetzy business of seducing each other.

**HOTTEST MOMENTS:** Talk about bullet time! Tilly and Gershon get it on in a gloriously sweetly love-making sequence that is as lovingly choreographed as any Matrix light scene.



**EMERACED:** Gershon glows in *Bound*.

# THE KING OF SEX

What's the deal with James Spader? Five sexy films on this list star Hollywood's somewhat bland reigning monarch of mainstream erotica.

### (1) SEX, LIES AND VIDEOTAPE (1989)

The indie film that created "sleazy film" finds Spader as a voyeuristic shaman who gets his jollies taping young women reveal their sexual fantasies. Laura San Giacomo is one notably extroverted subject, while Andie MacDowell is the prude who comes around.

### (2) WHITE PALACE (1990)

After the death of his wife, a depressed Spader runs into a sexy older woman played by the iconic Susan Sarandon. They're from two different worlds, but one binding tie keeps them together: rampant, hot-blooded all-American sexual intercourse.

### (3) DREAM LOVER (1994)

Spader plays a yuppie sucker who has fallen for a gorgeous femme fatale — the surrealistically sexy Mädchen Amick — and takes the bait when she sets him up for murder. Possibly the most graphic entry in the Spader legacy — oh, yes it is.

### (4) CRASH (1996)

Kirkmeister David Cranenborg costs Spader as a run-of-the-mill dwarf

**ASSUME THE POSITION:** Spader and Giamatti in the lanky *Secretary*.



who meets some mal-adjusted, car-accident fetishists who crave carnal collisions between sheet metal and human flesh. Aiding and abetting are the icky gorgeous Debra Kara Unger and the saucy Holly Hunter.

### (5) SECRETARY (2002)

Proving his enduringly trusted screen verity, Spader sinks — or rather spanks — again in the kinky indie effort that features the slightly natty Maggie Gyllenhaal as a self-esteem challenged workaholic on the making who craves some well-administered discipline. — David E. Williams



**BOYS n the HOOD** Laurence Fishburne and Cuba Gooding Jr. in *Boys n the Hood*

## 15 THE HOT SPOT

Don Johnson winds up in a steamy southern town stuck between two women: the manically sleazy Virginia Madsen and the innocent, troubled and pneumatic Jennifer Connelly. The voluptuous Connelly delivers what the *Casino* Opportunities one-sheet only hinted at.

**HOTTEST MOMENTS:** Any scene with the saucy Ms. Madsen, who bares all quite frequently. But this film is best loved for its moody flashback scene of a topless Connelly lounging pond-side with a fellow hottie who may be more than just a friend.

**DVD SIZZLE:** Well, you can play and replay the Connelly topless pond scene over and over again in crystal clarity, but truth about it: And, unfortunately, the best parts of this scene play out only in our lurid imaginations.



**LUST IN THE FACE** Maria Schneider in *Lust in the Face*

## 17 LAST TANGO IN PARIS

Marlon Brando plays a moody American expatriate who seduces a hot young Parisian (Maria Schneider) to help her get over his wife's death... and the best way to do that turns out to be lots and lots of illicit sex.

**HOTTEST MOMENTS:** "Get da buttah!" Okay, middle-aged Marlon Brando isn't the most beautiful thing to look at, but America's greatest living actor manages to get to the emotional point of all his scenes and generates plenty of heat with the incredibly exotic Schneider. Don't believe us? Well, Brando, Schneider, and filmmaker Bernardo Bertolucci were all indicted by an Italian court for making pornography after this *X-rated* "art" movie was released.



**THE USUAL SUSPECTS** Kevin Spacey in *The Usual Suspects*

## 16 OUT OF SIGHT

U.S. Marshall Jennifer Lopez gets hot and heavy with the bank robber she's pursuing, the husky George Clooney.

**HOTTEST MOMENTS:** Lopez and Clooney generate sparks even when they're both locked in a car trunk with all their clothes on, but their ultimate seduction scene dispenses with the ducts.



**BLACK WIDOW** Linda Fiorentino in *Black Widow*

## 18 THE LAST SEDUCTION

Why are all the sexy chicks so damn deadly? Linda Fiorentino gives her greatest performance as a sultry female fatale who plays Peter Berg for the sap he is. Fiorentino's Bridget Gregory is perhaps the most venomous movie-star of the 1990s.

**HOTTEST MOMENTS:** Fiorentino's lovemaking with Berg and demand to inspect the merchandise: "I believe what we're looking for is a certain horse-like quality."

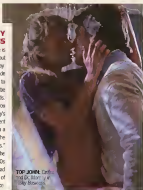
## 19 RISKY BUSINESS

Highschool senior Tom Cruise is enjoying a week at home without his parents the old-fashioned way: by hiring an incredibly hot blonde looker (Rebecca De Mornay) to pleasure him. But he and the hottie end up getting in over their heads.

**HOTTEST MOMENTS:** "Are you ready for me... Rob?" De Mornay's sultry entrance and consequent bare-assed harping of Cruise on a stairway brings new meaning to the term "upstairs, downstairs."

De Mornay became one of the great femme fatales of the '80s and '90s, and showed she still had it during the final episodes of *The Practice*.

TOP JOKE: Cruise and De Mornay in *Risky Business*.



FUR LOVER: Fonda as Fur in *Barbarella*.

## 20 BARBARELLA

Jane Fonda, at the height of her sex-latter powers, plays a badious secret agent of the future in this ultra-radical cheese-fest that stands as one of the great pop-culture artifacts of the '60s. Hence Jane is nothing but Sweet Lady Jane in the sexiest star look ever made.

**HOTTEST MOMENTS:** Ah, where to start? Fonda's zero-G spacout striptease? Her countless costume changes (and Jean Paul Gault's costumes are worth the price of admission)? The lasium-fueled encounters with the one-eyed Del Queen of Sogo (a dubbed and sultry Anita Pallenberg)? Or her debut of an orgasmic machine designed to kill her with pure pleasure? This movie does the same thing to us every time we watch it — which is often.

## THE DIRTY DOZEN

You know the feeling: What you're watching is disturbing and uncomfortable, but still kinda, well, sexy in some way. Here's to the Cinema of Embarrassing Arousal.



SHE WORE BLUE...: Isabel Ross lies in the head of a desert of desire in *Blue Velvet*.

### (1) IRREVERSIBLE

The one Monica Bellucci movie not to see.

### (2) EYES WIDE SHUT

Tons of chilly, distant nudity. And Tom and Nicole.

### (3) BLUE VELVET

David Lynch makes us feel dirty.

### (4) BLAME IT ON RIO

Your best friend's teenage daughter? Ick.

### (5) NEW YORK MINUTE

Olsen takes. At least they're 18 now.

### (6) LOLITA/LOLITA

Two takes on a very disturbing book.

### (7) REQUIEM FOR A DREAM

Jennifer Connelly in the bachelor party scene. Ick.

### (8) AMERICAN PSYCHO

Nipple foam into anonymous, deadly sex. Very '80s.

### (9) PRETTY BABY

Brook Shields. Too young. Ick.

### (10) THIRTEEN

Worse! Run away!

### (11) CRIMES OF PASSION

Nazaree Kathleen Turner runs rampant.

### (12) THE PIANO TEACHER

In French, but very, very German — and creepy.

PSYCHO KILLER: Too dated, yet it's 158 years old of watching Psycho.





**WARM, BAWDY BUENE:** Hurt and Turner star in *Body Heat*.

## 21 BODY HEAT

William Hurt plays a low-voltage lawyer who winds up in a sticky situation with a scolding Kathleen Turner in this fantastic film noir that pushes all the right buttons while weaving a web of sex and deceit. Lawrence Kasdan's homage to *Double Indemnity* may not be the most original movie of all time, but it's certainly among the smartest.

**HOTTEST MOMENTS:** The opening postcoital scene with Hurt sets the tone (with an arson fire blaring in the background), but his first, violent seduction of Turner — or is it the other way around? — is a delectably graphic erotic thriller piece, and Turner has never been better.

## 22 U TURN

Oliver Stone rarely offers easy fare, but he turns on the heat in this desert-set neo noir featuring Sean Penn as a scruffy loser running from the Russian mob. Desperate for cash, he conspires to kill another man's wife (Catherine Zeta-Jones), but falls in love with her instead.

**HOTTEST MOMENTS:** The drapeshanging scene is as seductive as they come, and that tiny red dress barely concealing Lopez's tenuous posterior must have been glued down in order to hug her curves. A classic moment.



**LATINA POWER:** Jennifer Lopez drums men to rhythm in *U Turn*.



**TRAGIC BEAUTY:** Angelina Jolie is one hot chick in *Gia*.

## 23 GIA

What might have been a really depressing story of how a beautiful supermodel (Angelina Jolie) deconstructs her life with eating disorders and drug abuse becomes a balm of the human spirit with the addition of one simple ingredient: white-hot lesbian scenes.

**HOTTEST MOMENTS:** Jolie's on-screen relationship with blonde Elizabeth Mitchell evolves through a tempestuous half dozen scenes, most of which play far longer and more explicitly in the unrated version of the film, including Jolie's nude romp through an apartment hallway as she confronts her lover in front of an elevator full of astonished passengers. Whoever said working as an extra was boring?

**DVD SIZZLE:** Call it anti-disc — the DVD is rated R, while the unrated edition is available only on VHS (and laserdisc, remember those?). Surely, this is the only example in which videotape is superior to DVD.



TOP OF HEARTS: Reborn  
into a sub collection in  
manfar is



## 24 FEMME FATALE

How could we not include a movie with this title? Brian DePalma cooks up a souffle of sex and suspense with Rebecca Romijn (formerly Stamos) as a gangbros and resourceful jewel thief? Or is she? Or has DePalma seen Mulholland Drive too many times?

**HOTTEST MOMENTS:** We would be perfectly entertained watching Romijn lie her nails for two hours, so imagine our delight at her sizzling encounter with another hot blonde (Shea Rossum) in a restroom stall during the film's opening heist scene.

**DVD SIZZLE:** Features allow you to ogle even more of Romijn.

## 25 THE FILMS OF ZALMAN KING

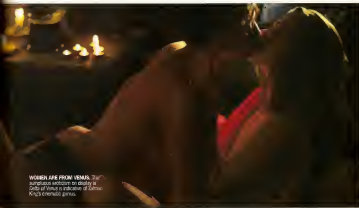
**HOTTEST MOMENTS:** Two Moon Junction, 9 1/2 Weeks, Mild Grited, The Red Shoe Diaries, Delta of Venus—where would Cinema be without the sensual stylings of enter-produce-director Zalman King? No where!

**DVD SIZZLE:** There are too many to mention, as this modern pioneer in the art of mainstream erotica has dazzled the eye with all manner of beauty in the form of Kim Basinger, Sherry Fenn, Mila Jovovich, Linda

Farentino, Carrie Oles, Summer Alice... surely you can see a pattern in this, right? Who would have guessed that King hails from Trenton? Ah, here's to the one reason to love New Jersey.



As for your favorites not seen here, submit your personal list for Girls on Film II, coming soon to an issue of Femme Fatales.



WOMEN ARE FROM VENUS. The  
surplus section on display is  
Delta of Venus is indicative of Zalman  
King's cinematic genius.

REVEALING THE SEXY SIRENS OF THE SCREEN



# A Wonderful Life

The star-studded **Femme Fatales Weekend of Wonder** gave fans a chance to meet their favorite starlets in the flesh.

By Dan Snierson • Photography by Albert L. Ortega

**T**he first annual *Femme Fatales Weekend of Wonder* took place at the Burbank Hilton on April 24 and 25. The event featured more than two dozen panel discussions, previews of upcoming films and celebrity interviews during which fans met their favorite stars of the screen up close and personal.

Produced in conjunction with Courten Entertainment, the event included a large dealers' room, multitrack programming and an enormous autograph area where fans met filmmakers, models, actresses and Playmates. And, of course, we had one of those much-talked-about greenrooms—a private sanctu-

ary where stars prepared to meet their public while sipping Karl Strauss beer, Hennessey vodka and wine before they went on stage.

While the welcoming ceremony was underway at the Jean Harlow Showcase Theater, fans were given a first look at *Des*, a new horror film starring Dena Ryan in the role Raynora Arden. "It's a controversial film," Ryan admitted. "It's about a man who takes his fifth to extremes and watches people and thinks it's his right to delve out justice. He kidnaps four people and holds them in the basement of a church. He starts playing mind games on them and forces them to test up their area before offering each one of them, or pitting them against each

other. He points out inconsistencies in the Bible, and that's what makes it controversial. We've even had people picketing the film."

In *Des*, Ryan plays Cassandra, an athlete prostitute who goes up against the religious warrior. "I'm the unwilling heroine," she said. "It was an absolutely delicious role to do. I got the part because the director felt I was the only one who could stare him down. One of the things he needed in that character was someone who would be strong enough that they wouldn't be intimidated by the killer. During the audition, I just kept staring at him. Later he said, 'You really creeped me out, you did a good job.'"

Reunited in FF 1995, former *Playmate*

Event: Make-up and hair styling by Suzanne Carraschi & Marybeth Johnson.



**IN THE HOUSE:** (1) Traci Bingham arrived in high spirits and was soon (2) subjected to an in-depth, on-stage interview by *FF* executive editor Jeff Tendi; (3) House of the Dead co-stars Oco Grauer and Ellen Cornell enjoyed an intimate reunion; (4) Jake and Lucy Stone put on posing flowers all weekend; (5) Julian Wells and Andrea Davis helped promote upcoming Seduction Dreams releases; (6) model Dozza impressed fans in the auto-graph hall; (7) the beautiful Sandra Taylor was the epitome of beauty, charm and humor; (8) *FF* publisher Mark Gottwald spoke with supermodel-actress Amber Smith following her onstage interview; (9) Grauer and Cornell candidly answered questions about their work in horror films; (10) model-actress Chanel Ryan; (11) two of our favorite redheads, former *Dead Zone* beauty Kristen Dalton and Grauer.



REVEALING THE SEXY SIRENS OF THE SCREEN



**SUPER TROOPERS:** One highlight of Saturday afternoon was the "Tropers of the Federation" panel, which provided an inside look at the making of this 2004 film. *Starship Troopers 2: Hero of the Federation*. On hand were (1) the talented Colleen Porch; (2) *HF* cover girl Kelly Carlson with *HF* style editor Clara Carney and (4) posing with her June 2004 cover and (2) [at right] producer Jon Davison and director Phil Tippett. (3) Answering questions from the audience were Porch and Carlson, who also showed exclusive clips from *Troopers 2*, leaving the audience ready to join the fight against the film's arachnid enemy!



beauty Traci Hagan was interviewed onstage by *FF* executive editor Jeff Bond. A vegetarian, Hagan proudly pointed out that she appeared in a *FF* ad in another issue of *FF* "being at the convention is really exciting for me!" Hagan said. "To be asked to come up on stage and speak about myself and my life and my experiences is what I think I've achieved a lot, and I just wanted to let people know that I'm not just what you see on TV or what you read about me. I have some bones and can do more than just run down the beach."

Robbing her of her place in the audience, Hagan displayed her sausage-shaped diamond engagement ring, referring to it as a "cruise ship" because of its size.

The actress also explained why she hosted as hostess for the second season of the *BET* reality show *Exploring Your Roots*: "They teach you how to love your partner, make love with your partner, and how to be sensual in the bedroom with your partner. It started out classy and elegant, but I turned down a second season because the tech-rigues they were tracking a woman were using leather and bondage and stuff like that. I just didn't want my name linked with that. It started out like Playboy and was ending up like *Probus*, and there's a difference. *Playboy* is a respected magazine. It's been around longer, and people have respect for Hugh Hefner and what he does. With *Playboy* it's more about art and sexuality of the photos, and they have respect for the woman's body. *Probus* is more obsessive. In *Probus*, it's all night there in your face. There's nothing left to the imagination."

Following her appearance, the gorgeous Hagan not only signed autographs and posed for pictures for several hours while triple threat producer-director-writer Don Gai (The Mosquito's Kiss, Breathless, *Guardsmen Dracula*, *Disorder* *Willy Girl*) provided his latest erotic tale of horror, *Guardsmen Dracula's Ours of Blood*, Gai appeared along with his eye-catching cast, including Jana Thompson, Lolana, Marne Takayan, Ryana Barley, the aforementioned Gayla and Dick Dwyer, who was in his guise as Count Gore de Vol.

"I play a woman who gets murdered discontinuously in the film," said the feisty Gayla. "It was great to work with Don."

**EL Seduction Cinema** — the East Coast's most prominent purveyor of erotic horror films — was represented by Jeff Raer, Michael Weiss and two of their most well-known actresses, Julian Wells and Andrea Davis. "This is my first convention," beamed Davis, a stunning California native who appears in the upcoming *Chained*, *Vampire Seduction* and *Last for Dracula*. "It's really neat. I've been able to meet the people who have been watching our movies."

Guests of the *Knobs* director Ted Smith brought along his cast for a panel discussion and a screening of his new action-thriller. The group included actor and stunt coordinator Glen Levy, blonde beauty Tanya Dempsey, Russian actress Lena Prilina, Natalie Khoury, red-headed Tracy Reichen



and the peppy Meagan Mangum. Taking a page from Japanese anime, *Guardsmen* has our world imperiled by an alternate demon realm.

"She comes from New York, and she's supposed to be one of the top *Guardsmen* hunters," said Dempsey, explaining her Buffy-like character in the film. "There are some evil underground things happening, and they fly me out from New York. No one knows who I am. They just know that I'm this special swordswoman. You don't find out until the end who I really am."

*Guardsmen* is filled with swordplay and

Hong Kong-style wirework stunts, and Dempsey was eager to share her experience. "I got a lot of sword and wirework training from Glen Levy, who's both the star of the film, and he did all the stunt training. We had just a few weeks to prepare for shooting, but the film turned out really well. He'd hook me up to wires and give me rubber versions of the knives I use in the film so I could swing around but not hurt myself. We did a lot of practicing for that. It was so much fun. I can't wait to get back up in the script. You feel like you're Peter Pan or something and can just fly through the air, but it does take a lot of stuff."

Commenting on the sexy costume she wears in the film, Dempsey said laughing, "I think that all comes down to what men want to see. She can be running around with knives, but as long as she has his high rise, though it's fine."

Smith designed most of the erotic costumes in the film himself, including a faux metal outfit with a pair of claws that barely covers a couple important parts of co-star Prilina's anatomy.

Over at the Jean Harlow Showcase, former *Deep Space Nine* star Chase Masterson, the lovely Krysten Dalton (formerly of *The Dead Zone*), Oria Genies (of *Sherlock SG-1*, *House of the Dead*, and *Angel's Radio*), Julie Benz, discussed their roles as women in genre television. This panel was moderated by *FF* editorial director and co-publisher Mark Altman.

"It's a really great magazine and to be called a 'vampire babe' is kind of cool," said Benz, pulling back the aqua paillet that kept slipping off her shoulder. "It's always great to meet the fan, especially with the outcry about *Angel* being cancelled. For me, any opportunity to come out and say 'thank you' is what I want today."

In one of the weekend's highlights, a panel titled "Bullets, Bombs & Babes: The Films of Andy Sekula" western filmmaker Andy Sekula was joined onstage by his wife, Adene, and *Bombeye* bombshell Julie Strain, Shae Madaia, Devita DeVaquer and Donna Spangler — who have appeared in many of his films, which include *It's a Rik*, *Day of the Warrior* and *Adeline Express*. While the panel chatted about their experiences on the films, clips from Sekula's movies were projected on



**WONDRAHS:** (1) Den star Dane Cook with writer-director Alan Spencer; (2) Rachel McAdams, Tish Cyrus and Nicole Rayburn from the upcoming horror movie 'Boo'; (3) actress Candice Ma dazzled us with her smile; (4) Christa Stoltz; (5) claiming model/actress Carolina Baccari; (6) the always handy Luana Nativo; (7) model/actress Lolene, whose outrageous outfits were matched by her charm; (8) the mixed PP unit, from left, Claire Carney, editor Dave Williams, senior editor Sean Jordan, editorial director Mark Ableson, senior advertising representative Jenna Lye Demick, executive editor Jeff Bond and creative director Eden Abrams; (9) PP favorite Mia Kventon; (10) Karen Kim and Jenna Lacey; (11) actress Paula Lubliner, whose plunging neckline proved popular.



the giant screen behind them.

The *Saturday* gag was followed by a panel on Creative Light's new horror film *Crustace Debauch*, a late-pooled tale of genetic engineering gone horribly wrong. Writer-producer Scott Zakarin brought along the bevy of beauties who appeared on the cover of the July 2003 issue of *FF*.

Actress Ella Bowman plays Rachel, the first to encounter the monster. "I think the best way to describe Rachel is she's the bitch of the group," Bowman said. "She's the outcast, a little different and doesn't get along with anyone. It was a fun character to play. I liked playing a girl who isn't well liked."

However, her encounters with the monster weren't only on-screen. "Lou Klein, who played the creature, did a lot of training to play the part," Bowman said. "He was in character all the time. He didn't want to break that wall because in every scene we had with him he wanted all the actors to be truly terrified. It was about 4 o'clock in the morning and we just wrapped, and I was walking back to cash services by myself. Suddenly, I heard something. It was completely dark — just like in the film — and I was in my costume and, well, enough. Lou bounced out of nowhere and terrified me."

Meanwhile, *FF* style editor Claire Carney and a group of the magazine's photographers, stylists and makeup artists answered questions during the panel "Taking It All Off — Shooting the Women of *Power Ranks*."

"We always get photographers with their publicists and managers behind us," Carney explained of shooting the sexy stress. "It's important to establish trust with these people. They have to know that we're not *Playboy* — we don't do full nudity. We want the girls to look really sexy, but we're tasteful and elegant."

Bounding out the day were filmmaker August's preview of the latest installments from her Internet series *Agent 25* — which stars actress and *FF* columnist Faye Resner — along with an inside look at "Sensationalism, Burlesque and Documentary Filmmaking," featuring Don Spina, Selena Luna and Summer Peachies, as well as a fascinating panel on "Writing for Genre Film & Television," in which aspiring writers received insight into the writing process from an A-list panel of wordsmiths who included *Agent Cody Banks* writer Ashley Miller, *Twilight Zone* scribe Kay Fehrl, and

**HAVING FIRE** The Perfect August performance group added some extra heat to the Weekend of Wonder with their sleazy *Saturday Night* appearance.



animation writer Steven Melching, *Five Minutes* co-writer Robert Meyer Burnett and *Angel* writer Ili Croft.

A real test came Saturday night when *FF* hosted "Femme Fatales Unleashed: Gore and Cabaret Party." The lovely Chase Masterson opened the show by belting out selections from her new album *The Thrill of the Chase*. She gave the audience a smoky rendition of "Why Don't You Do Right," "Told Be Surprised" as well as "Sweet," her tribute to the legendary Peggy Lee. Then Masterson struttin' across stage flipping her feathered bon while staging "Put Me a Grape" (bringing a stunned onlooker onstage and slowly peeling off his clothing in a bawdy performance).

"I'm passionate about the music," Masterson said. "I did the CD on my own because I wanted the music to be my choice. I have enough confidence in myself to know that the new CD that I do for a label won't be my choice; it will be more commercial and more mainstream. This CD is more eclectic and interesting and more from my heart. It's available now on my Web site [chasemasterson.com]. A portion of the sales goes to a charity called Hope for Africa, which supports children with AIDS in Uganda."

Masterson was followed by the Punkst Angelz (punkstangelz.com), a troupe of talented singers and dancers, who appeared in skimpy devil costumes complete with horns and then quickly changed into leopards and black chaps. Among the angels were Kim Manning (who sang at the Grammy), blue-eyed Jasmine, Canadian Seale Pollard, Amy Carrie (a California native making her debut performance with the group) and South Carolina native Leigh Ann Spence. The troupe boasts at total members, and the cabaret culminated in a smoldering performance by Marnang of "Do You Wanna Touch."

Sunday morning began with "Breakfast With Julie Strain," who served Kasey Krome doughnuts and milk to the early risers, assisted by her sister and fellow character, Holly Strain. Always entertaining, Julie regaled attendees with tales from her storied and star-studded career in film.

In the room next door, "American Actress," *FF*'s homage to *American Idol*, was beginning. Each competing actress was given a selection of scenes from popular



**ALL SMILES:** Bizarreous Greek actress and model Sasha Seaton happily answered questions from the audience.

films and told to pick one for their audition. Among the contestants vying for a role in an upcoming genre film were Keri Jo Skubicki, a Kentucky girl (who appeared in the horror film *Crossing Adeline*), New Yorker Lisa Key (who admits to having a hard time getting used to the laid-back lifestyle and traffic of California), Elena Masterson (a recent transplant from Chicago) and Alissa Stasia (who has had small roles in *Johns*, *Tue Days* and *General Hospital*).

And while Simon Cowell was nowhere to be found, "American Actress" had its own star panel of judges, who included Julie Strain, Banovic, writer-director Kelli Kanevsky and slightly bleary-eyed *FF* editor in chief Dave Williams, who had just flown in from Romania where he visited the set of *Soul of Chucky*. Standing in for Ryan Seacrest was *FF*'s Mark Altman, who kept events lively as the host. But it was ultimately the audience that made the final selection after listening to the judge's thoughts about each actress' performance.

Taking the stage afterward were film maker and Tempe Home Video hoochie J.R. Bookwalter, the distributor of the new screen queen documentary *Something Is Screaming* and actresses Debra Delano (*The Vampire Party*), Marnang, Denise Duff (Shaver's *Reveries*), Felicia Rose (*Slipstream*), Leah Stals (*Bad Movie*) and Arizona Alknight (*Whisper* + *B* + *A*). The group engaged in a lively discussion about

their experiences working in the horror genre.

Then Mike Cornell (*Halloween IV & V*) and Oria Grauer took to the stage and talked about their work in last year's hit horror film *House of the Dead*, and screened footage from the recently released DVD, including a historical foretaste titled *Sucked for Zombies*. Before strutting to the autograph tables to sign for their many fans, Grauer unveiled the world premiere of the trailer for *Dead* director Uwe Boll's new film, *Alive in the Dark*, in which Grauer has a small role.

Also filling the Sunday slots were panels previewing upcoming releases from York Video, which included talent from such films as *Saw* series Gabe Wiland, *Alien 5*, including *FF* Fresh Face Mia Reverton, and Anthony Fontana's new horror film *Ass*, previewing footage from the film, *Femme* also introduced actress Trish Corra, Nicole Rayburn and Rachel Melvin, who star in the upcoming thriller — which is getting great buzz on the horror circuit — along with Klarnet Entertainment's David Allen who is making a name for himself producing genre film.

The day culminated with a look at *Killing Capital* with *FF* veteran Jerry Lane as well as cast members Chelsea Smith, Karen Kim, Candace Rupe and Michelle Nishiwaki. Also on hand was director Craig Soberg, who featured Lane in his short film, *Jax*, which he will soon shoot as a full-length feature.

And what *Femme Fatales* convention would be complete without some of the finest the magazine helped make famous. Among those joining the "Telles Du Jour Stars of Tomorrow" panel were *Tremor*'s Lucy Alana Curry, *Safe* star's Laura Nieves, Lyni Stasia, The Jade and the beautiful Carolina Bacardi.

With celebrities ranging from past winners such as jungle girl and *Water Weepers* Calista Farnell to Iggy Lewry who appeared in David Cronenberg's *The Crew*, from Willie and Super Center to independent newcomers such as Tiffany Shepherd and *House of the Dead* Grauer to supermodel actress Amber Smith, the Weekend of Wonder was truly a weekend to remember.

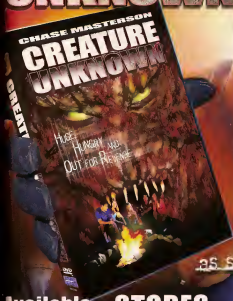
As one fan told us he was exiting on Sunday night, "This is the most fun I've ever had standing up. I can't wait to come back next year!"





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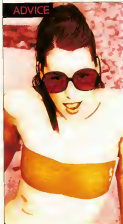
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# The Paget Page

**Femme Fatales' resident sexpert has met her match in Baron Von Sexworthy.**

By Paget Brewster • Photography by Julie Sztein

month preceding it, I started planning a European vacation with my new boyfriend, Baron von Sexworthy (*And given that pseudonym, it's apparent that Paget is off the market again* — at least won't be fuckin' it all up just like the last one did. Sorry.)

right now I'm doing laundry and eating a hamburger while I write to you, although I actually don't even know if I still have my column. I left town without submitting a piece for the last issue — I think I'm about a month late. I did a couple movies and got really busy and I, but, er... you know, Dave Williams, my editor, tried very hard for you guys, he even forwarded me a fan letter to goad me into being a more responsible writer (thank you, Todd Cross. I like you, too!) so I'm sorry I'm such a bad, bad, enter-

preneur, especially if you walk all the way up to the observation deck at the top (and I don't need to do that again.) the slices seem bigger, clearer and they actually look like they know more history than our american slices, the restaurants are thrilling and inspirational. But people-wise, Paris is a goddamn mobland — a mobstratic mobscape, and mobtrity moboblation is the mayor also, the guide books are wrong, it's possible to have a bad meal in Paris, not every sidewalk cafe presents one with a tongue-tingling cornucopia of gastronomical delights. hardly in reality, it's basically hard sandwiches and chicken with first "french toast" being redundant, they are actually called *poemes fins*, which translates to "fired apples" oh, those tricky

**G**ENTLEMEN with the exception of that last word, the first word, the lack of capital letters continues. only this time it's because I am utterly, completely, and I'm going to say, unapologetically, jet-lagged. (Go, there's so hard to believe — E&J's just got back from Paris last night. I went to Paris and Florence, Italy, for eight days, my first adult vacation ever.)

on Monday I start shooting a showtime series called *Left*, an hour-long drama in which I play bank assassin with (remember when I went to encounter a few months ago to shoot a pilot after cap'n chestnuts broke my heart? *[Read all about it in FF 2/2006's 501?]* I told you guys how happy I was up there — eating salmon and flirting with Lex Luthor? *[Don't you mean Michael Rooker?]* well, that pilot got picked up! I got me a job! we'll shoot for the next five months, hour-long shows shoot on the same sort of long-scheduled as movies, not weekly like sitcoms. the weekdays will be good and long, like 12 to 17 hours a day so soon as I knew I was doing five solid months of work, but had a free

**"we had sex in Italy, yes, and France, many, many times"**

national late-column subscriber I hope they don't fire me. I can't even ask you guys to demand that he be rehired by picketing the FF offices because if they fire me they won't print this article that is asking you guys to demand I be rehired by picketing the FF offices. (It's like being trapped in a bad sci-fi movie.)

## PARIS

yeah, ok, Paris is old-timey and pretty, the streets are cobblestoned and winding, and there are wrought-iron hooks protruding from most of the buildings so you can tie your horse up (the Eiffel tower takes your

friends, here's something else: what we call "scallop" are called *sepias* there. they named the stupidest sea creature after giant prawns (as he's known outside of France) the patron saint of pilgrims: that is how goddamn rude the people are in Paris to be fair; I don't know what a scallop is, but I'm reasonably sure it comes from the sea and doesn't even have a brain stem. let's look it up, shall we?

scallop (sklop, skd, skalp) also scollop (skd) or es-cab-lop (skd, skd) n. 1. Any of various free-swimming marine mollusks of the family *Nautilus*.

having fan-shaped bivalve shells with a radiating fluted pattern.

that thing doesn't even have a brain, or at the very least, it should not be served after a stint. now, i know resulting pain might make you feel — if you have yet to visit it for yourself — as though i am trampling on your fantasies of this big beautiful, romantic city, but i am actually saving you thousands of dollars because my fantasies of paris were trampled BY ITS INHABITANTS WHILE I WAS THERE. give me any american city any day: a posh posh, i say. jobless depp can keep it, and please note my repeated use of the word PARIS: the rest of france is actually filled with loving, wonderful, generous people. i went on a bike trip through france when i was 15 — my father wanted me to be an olympic bicyclist which, i am pretty sure, is still not an actual olympic event — but i remember very clearly that the moment you get out of paris, the people are terribly sweet for some idiotic reason. i thought the parisiens only seemed rude to me then because i was a gawky, ugly american teenager with a bad accent. i thought they would love me now because i packed expensive shoes and

perfected my accent (oops, no good, and they were dreadful to the bone, that might have been because he doesn't speak a word of french, or maybe it was the mishevo).

#### FLORENCE

oh, florence is another story. fantastic, the food is amazing, the people are kind and sexy and robust. strangely enough, those exact three words describe their wine, too. want to be famous? nap, shame on you! we really are not pulling our weight in the international wine race: the lovely restaurant house wines in italy make our californian vintages taste like pigeon testicle soup. (sorry, that was a strong image, but surprisingly accurate.) next time you go to the liquor store, buy red bordeaux FROM BORDEAUX. (Though the famous wine region is, of course, in FRANCE! This is probably some useful thinking on Roger's part; it's worth it, and anything from italy in the past airport, the bacon and i met a traveling american law student who told us about a restaurant in florence called vecchio betola. we went there — note: it was the primary reason we blew off the rest of our vacation in paris to remain in florence: the second evening ended with the bacon and i locked in with the waitstaff



— in tenn, gowann and mae (yes, mae, the italian, your game is as good as mine) — all of us were drunk on some hideous lemon liqueur (it, don't know, which tastes like lemon margarita or lemon pledge furniture polish, depending on how you look at it) please trust me on this: all of your days, this stuff does NOT mix well with red wine. at some point the bacon returned from the little gosh neto to find me grandly promising all these waiters that if they came and stayed in my house in los angeles i could introduce them to actual los angeles strippers with shaved beavers, apparently, when i drink in europe, i turn into a dirty-old-pimp hector.

the fact that "shaved beaver" is the only sexual reference in this so-called "sex advice" column should in no way stop you from picking up the AP offices if i am fired. i know: DESERVE to be fired, a spoiled teacup actress touring all over europe with a sexy unshavened beaver. okay, i will tell you this: me and the bacon — we had sex in italy, yes, and in france, many, many times, and it was good — really, REALLY good. i'll tell you all about it in my next column... (And yes, i'm personally going to hold her pretty feet to the fire for that one, given the sexual nature of this issue's theme.)

hugie me, my darlings.

BF





**A**s a boxer, Mia St. John has had a smashing career ever since she entered the ring one fateful Valentine's Day in 1999, making great strides for both female athletes and Latino Americans.

That first fight lasted a mere 54 seconds, and resulted in a tooth-rattling knockout for her opponent. Perhaps they underrepresented the calendar model and mother of three who had just three years earlier scored her bachelor's in psychology from a California university, but then St. John was already an established tag team do-fighter with a black belt and a record of 17-2.

"I started tag team do when I was six years old," she says. "Spending 23 years in that sport, until at the age of 24, [famous fight promoter] Don King made me a great offer, and I turned pro in boxing. I'd followed Christy Martin's career, so I was already well aware of women's boxing, but it's a totally different sport. I went from using all legs to all upper body. The only thing the background helped me with is having ring experience — being able to go in front of a crowd and fight. Obviously, it's not the same kind of crowd, but it gives you the experience of just going in the ring with people watching and giving it your all."

"Before any fight, though, I'm still absolutely petrified," she continues. "I just had my fourth fight a few days ago, and, well, there's that walk from the dressing room through the tunnel to the ring... It's probably the longest walk of your life. It's like you're going to the gallows, ready to be hanged. Boxing is so unpredictable; you never know what's going to happen. It's very scary, but once you get in there and the bell rings, it's a totally different story."

St. John plans to retire from pro boxing in a few years, and that's a decision

# What a Knockout

We get in the ring with boxer Mia St. John. By Sean Jordan

supported perhaps most of all by her daughter.

"Now that my kids are old enough to know the dangers of boxing, my daughter gets just as scared as I do when I go to fight because she knows what could happen. When she was younger she didn't know what could happen, but now she desperately wants me to retire."

It appears the St. John boxing legacy could very well end with Mia, and the reason? Good parenting and a healthy upbringing.

"My kids are way too normal to ever want to follow in my footsteps. They are functioning human beings. I always say that anyone who becomes a boxer has to be a little bit off their rocker. To go in the ring, risk your life and be willing to destroy another human being — there's got to be something in your past that's at least slightly dysfunctional. We all come from certain dysfunction as children, I grew up poor and first-generation Mexican-born in America, so there was a lot of dysfunction in my life, but I feel that now that I've grown up and got all that out of me, I'm ready to retire."

But don't expect St. John to take things slowly before or after that final bell rings. When she took a break from training to speak with *Reese's Picks*, St. John had recently competed in her third fight in three weeks, and has a pair of big hours scheduled for summer, including a match that's set to air on ESPN on August 13. But the fight with St. John and her fans most anticipate is the rematch against Christy Martin, with whom she went a brutal 10 rounds in December 2002.

Among St. John's other projects is a pair of new workout videos, *Workout With a Kickass*. These are the first workout videos marketed toward the Latino market, and it's probably one of the first boxing workout videos as well, so it's pretty exciting. It's my second workout video, but the first to entail my own program, which I put together that will enable the average American to maintain a great physique with moderate exercise and diet.

Helping to put the "sister" in St. John, Mia recently founded the El Silver Es Poder



Foundation, which seeks to empower Latinos by providing schools with better supplies, equipment and educational programs. I'm first-generation Latina born in America, and I feel that my purpose and the reason my mother brought me here is to have this little bit of fame and money to help my people in this country. The foundation is still very small, but right now we've funded feeding families for Christmas, and a number of gym, athletic and educational programs. My goal is to eventually help all of California, and eventually, the borders, because there are so many problems out there. And once I get enough money, I'd love to do that."

Thanks to pioneers such as St. John, the sport of female boxing is certain to have a bright future. "It's so and because there are thousands and thousands of professional

female fighters, and if I ask people on the street to name as many as they can, really the only people they can name are Laila Ali, Christy Martin and myself. That's it. Out of thousands! It's crazy! But that's because we're the only three who've ever been exposed to the media, and I believe that's all going to change with the 2008 Olympics. It's going to have to be accepted, and I'm so glad to see it. We've got girls as young as three years old in my gym training, and I think that's awesome because I'm a big advocate of amateur boxing. I don't really like the pros because I think it's too brutal of a sport, but I definitely think that amateur boxing is a great thing."

And what has Mia learned since her own days battling as an amateur? "When I started years ago, I had that mentality of kill or be killed, and now I've grown up and I've gotten a lot of my dysfunction out on my opponents in the ring. It's kind of like therapy for me — I've grown up, I've matured. I still go in the ring with the mentality that I'm going to win no matter what. But do I go in there willing to die? No. That's totally changed. I'm not like that anymore. I go in there now as more of a boxer, with a lot more strategy that comes from experience and maturity. When I was young, I went in there wanting to destroy the opponent no matter how I had to do it, and now I go in there and I'm very strategic."

The biggest battle left for St. John may just be meeting the perfect man, which has been hard for her so far. "I think men have a terrible misconception that because I'm a female boxer and because I've posed for Playboy *Waves*, I must be wild! When they get to know me, they're so terribly disappointed because I'm so conservative and I'm a very shy person. I'm liberal, but I'm very conservative when it comes to relationships, so men are always thrown off. I mean, I don't drink, I don't smoke, I'm in bed by 9 o'clock, and I don't live on the first date — or probably the fourth or the fifth, either. I think I'm in the wrong environment — I'm in the sports world and all I meet are other athletes, so I'm just praying one day that I can meet a nice guy with a briefcase who works 9 to 5."



"*Building Culture*" continued from page 37

at me, and I just kept saying, "No, forget it!" I slipped the first punch and blocked the second, but on the third I spun him around and sat him down on the ground and took his legs out from under him and then kissed him all around his head and shoulders. The funny thing is he came back about 10 minutes later and complained that I'd torn his T-shirt. I could have said, "What are you talking about?" You tried to start the fucking fight, and I could have torn your head off!" And I thought about saying that kind of stuff, but instead I just said, "Well, shit, it's probably worth me back now." He went away and he came back 20 minutes later and asked me to sign the shirt."

**BLADE:** ...and you signed it for a *Kung Fu* fan? ...and you signed it for a *Kung Fu* fan?



You'd think a fan like that would know better than to pick on someone who wrote the book on kung fu — and Carradine literally did write a book on kung fu, *"Spirit of Shaolin,"* published in 1993. "I wrote that somewhere between 1984 and 1990, and it took me quite a while to write it because I had to research and do a lot of studying to write an intelligent book on the subject," he says.

"It was an assignment given to me by my master, and you're supposed to do what he tells you and I did it. He said this book needs to be written because people have got the wrong idea, and in the meantime I was doing those videos and a lot of that material ended up as the narration of the first videos. It's more my perspective than anything, but there's a lot of history of kung fu in it and I'm trying to tell people how I feel about it

and I got close to telling them how they should feel about it, but I didn't want to order anyone around."

So what is Carradine's perspective on kung fu? "At the center of kung fu is the idea of mental and spiritual and physical fitness and putting those three things together just to make the texture of your moment-to-moment life better," he explains.

"Also, the texture of the moment-to-moment life of as much of the man around you as you can affect. If you're a very powerful being you can affect a lot. If Commander Rush did some meditation, who knows — because he can have an effect on the entire

forest and a lot of equestrianism, and I lived at the top of 79 rickety wooden steps, and I would run down them three or four times a day and I did that deliberately so I wouldn't have to go to a gym because it bores me. I've tried to do that all my life — I had a key to Vince's Gym, and I used to go in there at night and work out. And when I was living in Malibu I did a seven-mile run on the beach every day. Now all I do is chase four little kids. But I've always tried to make the exercisable human body needs part of my regular life so it just happens. The way you reach for a spouse at a table, if you just use a little more muscle and a little more stretch to do it, it's going to do something for you."

Carradine is the first to admit that Tarantino has done something for him with *KILL BILL* — the filmmaker has made a habit of equipping a whole class of cult actors for a younger audience, and there's no doubt he's done the same thing for Carradine. "I met Tarantino in 1996 at the Toronto Film Festival, and we decided then that we needed to work together, and it just took this long for it to come about," Carradine says.

"I would run into him here and there, and I became aware that Quentin is quite a fun, and I saw him backstage when he was doing *Wet Hot Summer* on Broadway, and I ran into him in Los Angeles and at this film festival he runs in Austin, Texas, where he shows trashy movies, and it was weird because the day I showed up he was having an all-nighter of four cheapo revenge movies and in between he was showing a segment of *Kung Fu* between each one, one from each of the three years the show ran, and each year was very different, so I had to get on stage with him to talk and it turned out we were quite an act. So I guess all that added up to a relationship, although it's not like we hung out and played poker together and I'm not much of a party guy and he is. Parties are a lot of people. I'm much better one-on-one than I am in crowds."

And how does Carradine view Tarantino as a director? "He's the greatest, no doubt about it — the best I've ever worked with. My apologies to all the great directors I've worked with, but he's the best. And we haven't even seen hardly anything of him yet."

world. The special thing about the way that I teach kung fu is I don't strive for discipline. I strive for freedom. I try to get people loose and show them ways to have more fun with their life."

Carradine applies that philosophy of freedom to his own exercise regimen. "I don't even like to do things like cardio, treadmill and fixed bicycle riding, because the rest of what you do will take care of it," he says. "We did all that on *KILL BILL* and a lot of other working out and eventually I got in pretty great shape — better shape than I've probably been in my whole entire life, which is amazing to me — it's like I'm living backwards in time. At the time I was doing the first series and before that, the thing that made me physically together enough to do the series was I had a background of gymnastics and formal dance training and

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# Mary-Kate & Ashley Olsen

**B**efore a woman turns 30, any birthday is generally a happy event, and the 18th birthday for any girl is seen as an especially important rite of passage. But not, apparently, if you're Mary-Kate and Ashley Olsen. Once the world trembled at the power of these two disturbingly similar, filthy-rich media moguls, but as the fateful moment of their "legality" approached, the Gossamer super twins were the subject of lascivious jokes, ongoing countdowns and dedicated Internet sites logging each passing nanosecond until they were beseeched from jilbabi into future Pina Bauschs on June 13. Does this mean the death of the Olsen twins as we know them? Ward is these practically identical powerhouses now want to be treated as individuals—but planet Earth has a message for them: It's not gonna go down this easy. When the twins started lobbying to get separate stars on the Hollywood Walk of Fame, the answer from Tinseltown was a teasing, "As if! America used to greet every Kate & Ashley movie with a warm, motherly smile, but when New York Minute hit the pavement, the reviews were scathing!"; with wooden performances so long excused by the fact that they're just kids...? And then, own former adviser Howard Stern dined the girls as "hobbits"—suffi! Ah, well, being grown-up ain't everything it's cracked up to be, but let's all look forward to the Olsens' future attempts to seem more adult. Happy birthday from your many friends at *Entertainment Weekly*!

—Stanley Winkler



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